

SIMON FRASER UNIVERSITY



39345007001161

Q 115 C35 1919 v.14 pt.A

~~Q CN 1 20267 P45 v.14 pt.A~~

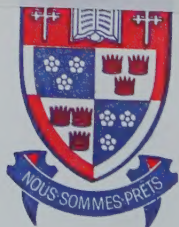


3 9345 00700116 1

~~pt.A~~

c.1

06



SIMON FRASER UNIVERSITY
LIBRARY

SIMON FRASER UNIVERSITY LIBRARY

RETURN TO LOAN DESK

DATE DUE	DATE DUE
MAY 29 1969	REC'D FEB 6 1987
S.F.U. RECEIVED	
MAY 29 1969	618 AUG 20 1990 JUL REC'D AUG 11 1990
SEU FEB 24 71	ILL NOV - 7 1990
REC'D FEB 12 71	REC'D NOV 20 1990
S.F.U. MAR 14 72	
REC'D MAR 1 072	
S.F.U. JUL 20 76	
REC'D AUG 5 76	
S.F.U. DEC 15 1979	
S.F.U. DEC 10 1977	
0421 AUG 11 1986	
0903 DEC 11 1980	
11 986 DEC 16 1980	
102 APR 13 1987	

M. L. MANNING

REPORT

OF THE

CANADIAN ARCTIC EXPEDITION 1913-18

VOLUME XIV: ESKIMO SONGS

SONGS OF THE COPPER ESKIMOS

By HELEN H. ROBERTS AND D. JENNESS

SOUTHERN PARTY—1913-16



OTTAWA
F. A. ACLAND
PRINTER TO THE KING'S MOST EXCELLENT MAJESTY
1925

Issued December 8, 1925

Report of the Canadian Arctic Expedition, 1913-18.

VOLUME I: GENERAL INTRODUCTION, NARRATIVE, ETC.

- Part A: NORTHERN PARTY, 1913-18. (To be prepared).
 Part B: SOUTHERN PARTY, 1913-16. By Rudolph Martin Anderson. (In preparation).

VOLUME II: MAMMALS AND BIRDS

- Part A: MAMMALS OF WESTERN ARCTIC AMERICA. By Rudolph Martin Anderson. (In preparation).
 Part B: BIRDS OF WESTERN ARCTIC AMERICA. By R. M. Anderson and P. A. Taverner. (In preparation).

VOLUME III: INSECTS

- INTRODUCTION. By C. Gordon Hewitt. (Issued December 10, 1920).
 Part A: COLLEMBOLA. By Justus W. Folsom. (Issued July 10, 1919).
 Part B: NEUROPTEROID INSECTS. By Nathan Banks. (Issued July 11, 1919).
 Part C: DIPTERA.
 Crane-flies. By Charles P. Alexander.
 Mosquitoes. By Harrison G. Dyar.
 Diptera (excluding Tipulidæ and Culicidæ). By J. R. Malloch. (Issued July 14, 1919).
 Part D: MALLOPHAGA AND ANOPLURA.
 Mallophaga. By A. W. Baker.
 Anoplura. By G. F. Ferris and G. H. F. Nuttall. (Issued September 12, 1919).
 Part E: COLEOPTERA.
 Forest Insects, including Ipidæ, Cerambycidæ, and Buprestidæ. By J. M. Swaine
 Carabidæ and Silphidæ. By H. C. Fall.
 Coccinellidæ, Elateridæ, Chrysomelidæ and Rhynchophora (excluding Ipidæ). By C. W. Leng.
 Dytiscidæ. By J. D. Sherman, Jr. (Issued December 12, 1919).
 Part F: HEMIPTERA. By Edward P. VanDuzee. (Issued July 11, 1919).
 Part G: HYMENOPTERA AND PLANT GALLS.
 Sawflies. (Tenthredinoidea.) By Alex. D. MacGillivray.
 Parasitic Hymenoptera. By Charles T. Brues.
 Wasps and Bees. By F. W. L. Sladen.
 Plant Galls. By E. Porter Felt. (Issued November 3, 1919).
 Part H: SPIDERS, MITES AND MYRIAPODS.
 Spiders. By J. H. Emerton.
 Mites. By Nathan Banks.
 Myriapods. By Ralph V. Chamberlin. (Issued July 14, 1919).
 Part I: LEPIDOPTERA. By Arthur Gibson. (Issued January 10, 1920).
 Part J: ORTHOPTERA. By E. M. Walker. (Issued September 4, 1920).
 Part K: INSECT LIFE ON THE WESTERN ARCTIC COAST OF AMERICA. By Frits
 Johansen. (Issued November 7, 1921).
 Part L: GENERAL INDEX. (Issued December , 1922).

VOLUME IV: BOTANY

- Part A: FRESHWATER ALGAE AND FRESHWATER DIATOMS. By Charles W. Lowe. (Issued February 20, 1923).
 Part B: MARINE ALGAE. By F. S. Collins and Marshall A. Howe. (In preparation).
 Part C: FUNGI. By John Dearnness. (Issued June 1, 1923).
 Part D: LICHENS. By G. K. Merrill. (Issued July 16, 1924).
 Part E: MOSSES. By R. S. Williams. (Issued February 8, 1921).
 Part F: MARINE DIATOMS. By Albert Mann. (In press).

VOLUME V: BOTANY

- Part A: VASCULAR PLANTS. By James M. Macoun and Theo. Holm. (Issued October 14, 1921).
 Part B: CONTRIBUTIONS TO MORPHOLOGY, SYNONYMY AND GEOGRAPHICAL DISTRIBUTION OF ARCTIC PLANTS. By Theo. Holm. (Issued February 10, 1922).
 Part C: GENERAL NOTES ON ARCTIC VEGETATION. By Frits Johansen (Issued October 7, 1924).

VOLUME VI: FISHES, TUNICATES, ETC.

- Part A: FISHES. By F. Johansen. (In preparation).
 Part B: ASCIDIANS, ETC. By A. G. Huntsman. (Issued November 29, 1922).

VOLUME VII: CRUSTACEA

- Part A: DECAPOD CRUSTACEANS. By Mary J. Rathbun. (Issued August 18, 1919).
 Part B: SCHIZOPOD CRUSTACEANS. By Waldo L. Schmitt. (Issued September 22, 1919).
 Part C: CUMACEA. By W. T. Calman. (Issued October 15, 1920).
 Part D: ISOPODA. By P. L. Boone. (Issued November 10, 1920).
 Part E: AMPHIPODA. By Clarence R. Shoemaker. (Issued September 7, 1920).
 Part F: PYCNOGONIDA. By Leon J. Cole. (Issued January 3, 1921).
 Part G: EUPHYLLOPODA. By F. Johansen. (Issued May 10, 1922).
 Part H: CLADOCERA. By Chancey Juday. (Issued June 23, 1920).
 Part I: OSTRACODA. By G. O. Sars. (In preparation).
 Part J: FRESHWATER COPEPODA. By C. Dwight Marsh. (Issued April 21, 1920).
 Part K: MARINE COPEPODA. By A. Willey. (Issued June 25, 1920).
 Part L: PARASITIC COPEPODA. By Charles B. Wilson. (Issued August 6, 1920).
 Part M: CIRRIPIEDIA. By H. A. Pilsbry. (In preparation).
 Part N: THE CRUSTACEAN LIFE OF SOME ARCTIC LAGOONS, LAKES AND PONDS.
 By F. Johansen. (Issued December 30, 1922).



Copper Eskimo Singing and Drumming.

Photo. by G. H. Wilkins.

REPORT

OF THE

CANADIAN ARCTIC EXPEDITION 1913-18

VOLUME XIV: ESKIMO SONGS

SONGS OF THE COPPER ESKIMOS

By HELEN H. ROBERTS AND D. JENNESS

SOUTHERN PARTY—1913-16



OTTAWA
F. A. ACLAND
PRINTER TO THE KING'S MOST EXCELLENT MAJESTY
1925

Issued December 8, 1925

FOREWORD

The series of reports of which this is Volume XIV, and the fifth complete volume to be issued, will give the narrative and scientific results of the Canadian Arctic Expedition, 1913-18. The expedition, under the command of Mr. Vilhjalmur Stefansson, was originally planned to remain in the field from 1913 to 1916, and earlier publications refer to it as the Canadian Arctic Expedition, 1913-16. Although many members of the scientific staff were officers of the Geological Survey of the Department of Mines, the general direction of the expedition for administrative purpose was placed in the hands of the Department of the Naval Service.

As the expedition was planned to work in two comparatively distinct fields at some distance from each other, it was divided into two parties. The Northern Party, whose field was primarily the Beaufort sea and the Arctic archipelago, remained in the field from 1913 to 1918 under the immediate supervision of Mr. V. Stefansson. The work of the Southern Party was confined more particularly to the Arctic mainland and the adjacent islands, under the direction of Dr. R. M. Anderson, and returned in the autumn of 1916. General accounts of the work of the two main parties and subsidiary parties, rosters of the scientific staffs and a portion of their contributions to the results of the expedition have been briefly given in various summary reports to the Government and in popular narrative and will be summed up in the forthcoming Volume I of this series.

In order to have the scientific results of the expedition properly worked up, the specimens distributed to specialists, and the reports adequately published, an Arctic Biological Committee was appointed jointly by the Department of the Naval Service and the Department of Mines in January, 1917. This committee consisted of Chairman, Professor E. E. Prince, F.R.S.C., D.Sc., Dominion Commissioner of Fisheries; Secretary, James M. Macoun, C.M.G., F.L.S., Botanist and Chief of the Biological Division of the Geological Survey; Professor A. B. Macallum, F.R.S.C., M.D., D.Sc., Ph.D., LL.D., Chairman of the Commission for Scientific and Industrial Research (later professor of biochemistry at McGill University); C. Gordon Hewitt, F.R.S.C., D.Sc., Dominion Entomologist and Consulting Zoologist of the Department of Agriculture; and R. M. Anderson, Ph. D., Zoologist of the Geological Survey (later Chief, Division of Biology, Victoria Memorial Museum), representing the expedition and the National Museum of Canada, the final depository of the specimens collected by the expedition. Various members of the committee took up the editing of different sections, and Dr. R. M. Anderson was appointed general editor of the reports.

The Committee has been at work for over eight years and reports have been prepared or are in preparation by seventy-five specialists. Dr. Hewitt had virtually finished his work on Volume III (Insects) before his untimely death on February 29, 1920, but Mr. Macoun had not completed his work on the botanical volumes at the time of his death on January 6, 1920. The scope of the committee was later enlarged to include the geological, topographical, and anthropological work of the expedition and three new members were added in 1920, namely A. G. Huntsman, F.R.S.C., Ph.D., of the Biological Board of Canada; Edward Sapir, F.R.S.C., Ph.D., Chief of the Division of Anthropology, Victoria Memorial Museum; and M. O. Malte, Ph.D., Dominion Agrostologist and Honorary Curator (later Chief Botanist) of the National Herbarium.

For convenience in publication and distribution it was arranged that the Department of the Naval Service should issue Volumes I (Narrative of the Expedition), VI, VII, VIII, IX, and X (Marine Biology and Hydrography), and XII, XIII, and XIV (Ethnology), while the Department of Mines should issue Volumes II (Birds and Mammals), III (Insects), IV and V (Botany), XI (Geology and Geography), XV and XVI (Ethnology and Archæology). After the amalgamation of the Department of the Naval Service with the Department of Militia and Defence in 1922, the interests of that department in the reports were transferred to the Department of Marine and Fisheries. Where several different reports are included under one volume, dated separates are issued for distribution to specialists interested in the particular branch covered, and copies are preserved to be bound in the complete series of volumes.

Information relative to distribution of the reports may be obtained by addressing respectively the Secretary, Geological Survey, Department of Mines, Ottawa, and the Records, Printing and Stationery Branch, Department of Marine and Fisheries, Ottawa.

ARCTIC PUBLICATIONS COMMITTEE.

OTTAWA, January, 1925.

TABLE OF CONTENTS

	Page
FOREWORD.....	3
PREFACE. By D. JENNESS.....	7
INTRODUCTION. By D. JENNESS.....	9
SECTION 1. MUSIC OF SONGS. By HELEN H. ROBERTS.....	17
Explanation of signs used in the music itself.....	17
Explanation of signs used in the musical analyses.....	18
CHAPTER 1. COPPER ESKIMO DANCE SONGS.....	20
The Pisik.....	21
Sub-group 1. Without Prelude.....	29
Sub-group 2. Syllabic but not musical Preludes.....	84
Sub-group 3. Prelude Effect.....	116
Sub-group 4. Real Preludes.....	142
Sub-group 5. Irregular Types.....	186
More or less Formless.....	196
Forms different from the Pisik.....	206
The Aton.....	209
Undifferentiated Dance Songs.....	249
Weather Incantations.....	295
CHAPTER 2. DANCE SONGS FROM SURROUNDING REGIONS.....	339
Mackenzie River Dance Songs.....	339
Inland Hudson Bay Dance Songs.....	361
Songs from Point Hope, Alaska.....	381
CHAPTER 3. SCALES OR TONE PREFERENCES.....	391
CHAPTER 4. DIFFERENT VERSIONS OF THE SAME SONG AND INSTANCES OF MELODIC BORROWING.....	403
SECTION 2. TEXTS AND TRANSLATIONS. By D. JENNESS.....	407
COPPER ESKIMO DANCE SONGS.....	407
Pisiks.....	407
Atons.....	459
Undifferentiated Dance Songs.....	469
Weather Incantations.....	482
DANCE SONGS FROM SURROUNDING REGIONS.....	495
Mackenzie River Dance Songs.....	495
Inland Hudson Bay Dance Songs.....	499
Songs from Point Hope, Alaska.....	503
ERRATA.....	506

PREFACE

All the Eskimo songs discussed in the present work were recorded on a phonograph between the years 1914 and 1916, either at Bernard harbour, in Dolphin and Union strait, or at Eskimo settlements in the immediate vicinity. Bernard harbour during that period was the headquarters of the southern party of the Canadian Arctic Expedition, and the great majority of the records were made within the station house, since the low temperature of the Eskimo snow huts hardened the wax and marred the impression of the needle. Dolphin and Union strait lies within the territory of the Copper Eskimos, but a few songs of the more western Eskimos were obtained from some natives in the employ of the expedition, and half a dozen eastern songs from two Hudson bay men who visited our station, and from a Copper Eskimo woman who accompanied them.

The Copper Eskimos were not acquainted with a phonograph prior to this time; there were still a few natives, in fact, who had never seen a white man. They thought a spirit was reproducing their words, and were quite nervous at first about singing into the machine; later, when more familiar with it, one or two of them were inclined to play pranks, ejaculating, laughing or talking in the middle of a song to create more amusement when the record was played over. The texts of the songs are full of this extraneous matter. By far the larger portion of it, however, is the natural expression of the singers' emotions, voiced in exactly the same manner as in their own dance-houses, where the songs are constantly interspersed with cries and laughter.

Natives from nearly every part of the Copper Eskimo area flocked to Dolphin and Union strait to trade with the Expedition, and songs were recorded from individuals of every age and sex, from little children to old men and women. Hence the collection from this area illustrates fairly adequately the characteristic features of the music and of the versification. The handful of songs from other regions are less representative and, while valuable for comparative purposes, reveal but little of the real wealth of song in those areas.

It was seldom possible to transcribe and translate the texts of the songs with the help of the actual singers. The work was long and tedious, and very few of the natives showed the necessary aptitude and patience. So the records were played in sections to one, or more usually two, Eskimos and translated into English through an interpreter. For about a third of the songs my interpreter was a Mackenzie river Eskimo whose knowledge of English was limited to what he had picked up around the police post at Herschel island; for the remainder I used an Alaskan half-breed who spoke English a little more fluently and was more intelligent, although he could neither read nor write. Eskimo songs, as a rule, are comprehensible to their composers only; their obscurity, and the limited knowledge of myself and of my interpreters, will explain the imperfections, and I fear sometimes the errors, of the translations. The divi-

sions of the songs into verses and refrains were made by myself from the records, or in a few instances by Miss Roberts; on this subject I failed to obtain any information from the Eskimos themselves.

The Department was exceedingly fortunate in being able to secure the services of Miss Helen H. Roberts, formerly of Columbia University, for the musical transcription and analyses of the phonograph records. All the first part of this paper, which deals with the music of the songs, is by Miss Roberts; I have simply checked over the texts underneath the music. In a few cases the text submitted to her was defective; it has been corrected wherever possible, but omissions have generally been allowed to stand lest the syllables should be attached to the wrong notes. The second part of the paper, which gives the texts and translations of the songs, has been arranged to correspond in form with the first.

I very much regret that Thalbitzer's and Thuren's elaborate study of the music and songs in Greenland (*Meddelelser om Grønland*, Vol. XL, Copenhagen, 1923) did not appear before the MS. of this paper was submitted to the printers.

The sketch map at the end of this volume shows the different regions from which the Copper Eskimo songs were derived.

D. JENNESS.

Victoria Memorial Museum, Ottawa.

Songs of the Copper Eskimos

INTRODUCTION

COPPER ESKIMO SONGS

The most striking feature in the collection of songs given in the following pages is the great wealth of dance-songs and the dearth of every other variety of song, with the single exception of incantations to produce fine weather. This is a true indication, however, of the nature of Copper Eskimo music. The dance-house is the centre of social life, and it is open at all times to every age and sex; only during certain séances are the younger children excluded. There is no singing out of doors, for the natives believe that a spirit, carrying away their words, might rob them of the breath of life. Hence there are no work-songs in this region, no chants for the trail or the caribou-hunt; no game-songs, although these are fairly common among Eskimos in other places¹; and practically no rigmaroles or children's chants.² Every notable incident, every important experience or emotion in the daily life is recorded in a dance-song, which takes the place to some extent of a local newspaper. When the Eskimo returns from his hunting-ground at the close of the summer and rejoins the rest of his band, he often weaves the story of his adventures into a song and teaches it to his fellow-countrymen in the dance-house: when a woman croons her baby to sleep on her back, or a man, restless during the long hours of the winter night, seeks to relieve the tedium with a song, the only medium of expression is the dance-song.

DANCE SONGS

Types

The Copper Eskimos divide their dance-songs into two classes, *pisiks* and *atons*, but no precise difference between them can be determined from their present form. In the field I received the impression that the *atons*, as a rule, were less formal than the *pisiks*; that is to say, they were not so palpably built up on the principle of verse, refrain and connective. Miss Roberts has pointed out, however, that some of the *atons* in this collection are quite formal, while a few of the *pisiks* are as informal as any *aton*; she was unable to discover any differences in the music of the two types. The actual classification of the records was made by my Copper Eskimo assistants during transcription and translation, but they themselves did not know how to classify certain songs. Even with the other songs their guide was apparently not the music or the versification, but the form of dance they associated with each. The Copper Eskimos have two forms of dance, termed *aton* and *pisik* from the songs used with them; an *aton* song is simply one that accompanies the *aton* form of dance, a *pisik* one that accompanies the *pisik* form. It is not at all unlikely that certain songs are used at different times, or in different places, with both forms of dance, so that

¹ In northern Alaska there is a chant for "hide and seek", a gambling song, a chant to the aurora and many others; in the Mackenzie delta a song to accompany juggling with two stones; and in Hudson bay a chant or rigmarole for "cup and ball." Chants accompanying string figures (the popular "cat's cradles") are exceedingly common to the westward, but are not found in the Copper Eskimo area.

² The only one that I remember hearing during two years of residence is recorded in No. 85.

they can be called either atons or pisiks with equal propriety. The dances themselves are quite distinct and may have had different origins, in which case the songs too were probably quite distinct in type; but at the present time any differences have been obliterated, and a separation of the dance-songs into two classes on this basis is purely formal.

Forms of Dance

Copper Eskimo.—Most Copper Eskimo dances take place on winter evenings, although they are sometimes held in the day-time during stormy weather or on the occasion of a visit from people of another community. Men, women and children gather informally in the dance-house, or in the largest house in the settlement. Some one takes out the drum—there is always one in every large settlement—and the people arrange themselves in a circle with the man or woman who is leading off in the centre; for both sexes dance alike in this region, and only one person performs at a time.

The dance that begins the entertainment is always of the pisik type, and frequently none but pisiks are given throughout the whole evening. The essential feature of a pisik dance is that the performer wields the drum himself, the rest of the people simply accompanying him in the singing. The dancer moves slowly round and round the circle, keeping his knees slightly bent; sometimes he hops lightly on both feet, more often he moves them alternately, but without any attempt to keep time with the actual drum-beats. To a large extent he is independent of his audience, although he often tries to rouse their energies by increased vigour in his own drumming and singing and by giving vent to an occasional whoop of joy.

In the aton dance either the drum is not used at all, or it is wielded by one of the singers in the circle. The dancer, therefore, has his hands free, but is more dependent on the singers for the music. After his song is well started he generally ceases to sing, but begins to gesticulate violently with his arms, hopping now on one foot, now on the other, whooping with delight and delivering himself over to the wildest abandon if the singers are at all enthusiastic.¹

Western Eskimo.—Both these forms of dance, with certain variations, are in vogue among the Eskimos of the Mackenzie river delta. The people, instead of forming a circle, sit or stand around the sides of the tent or house wherever they can find room, and the drummers, of whom there are always several, sit in a row at the back. The drums vary in size, but are smaller than those used by the Copper Eskimos, and the drum-stick is lighter and longer, striking both sides of the rim at the same time, and, when the stroke is hard, bending in the middle and touching the membrane. The wearing of mittens, concerning which there seems to be no rule among the Copper Eskimos, is forbidden to Mackenzie delta women, but compulsory for the men, although they are allowed to carry them in the hands instead of drawing them over the fingers; when retiring the man will either throw the mittens on the ground for the next person to recover, or fling them at someone in the audience, thereby challenging him to take his place.

The pisik, which is much the commoner form of dance among the Copper Eskimos, appears to be quite rare in the Mackenzie delta. One example was seen at Herschel island in the summer of 1914; apart from the music, it was performed in exactly the same manner as to the eastward. West of the Mackenzie delta, in northern Alaska, the pisik seems to be altogether unknown.

The characteristic dance in the Mackenzie delta and westward is the aton. This, contrary to Copper Eskimo custom, is performed by several persons at once, and in a different manner by the two sexes. The men, as a rule, seek to strain as many muscles of the body and limbs as possible, so that their dancing

¹ For a more complete account of Copper Eskimo dancing, see Vol. XII, Pt. A, pp. 223-227.

often has the character of a contortionist performance.¹ The song is first tried over, as it were, the drummers tapping their drums very lightly while the dancer beats time with one foot, sways his body a little, and rhythmically waves his arms to and fro at his side, joining at times in the singing. The song then begins over again, the drums are struck more loudly and the music swells in volume. Every muscle of the dancer becomes rigid, each clenched hand is stretched out in turn to one side while the other is held taut against the chest or launched violently forward or upward. He stamps with one foot, keeping both knees bent, contorts his body and shrugs his shoulders; now he stoops low towards the ground, now throws back his head and hops around on both feet; from time to time meaningless ejaculations burst from his lips. Every man has his own peculiar style, but the general pattern of them all is the same.² The song is usually repeated once or twice, then succeeded with hardly a break by another song until the dancer is exhausted and obliged to retire. The dancing of the women is much less violent. During the preliminary rendering of the song they comport themselves in almost the same way as the men; but when the drums are struck loudly for the repetition they sway lightly up and down with bent knees and rhythmically wave their outstretched open hands until the music ceases.

At Point Barrow and Point Hope, in northern Alaska, the *aton* dance, the only kind known apparently, is performed exactly as in the Mackenzie delta, with the same arrangement of drummers and singers and the same distinction between the dancing of the men and of the women.³

Hudson bay.—No opportunity was afforded of witnessing any Hudson bay dances beyond the impromptu ones given at our station by the two visitors from whom Songs Nos. 126-132 were derived. These two men performed four or five dances, all of the *pisik* type; the music seemed very monotonous, and the movements of the dance still more so, the performer simply shuffling around and around as he beat a rapid tattoo on his drum. If my memory serves me correctly⁴ this is the typical form of dance throughout Hudson bay, Labrador, Baffin island and Greenland. Not only does the *aton* form not exist in those regions, but the word *aton* (and the stem *atog*, "to sing," from which it is derived) is unknown there, the ordinary term for a dance-song being *pisik*.

Separate origins of the two dance forms.—The facts just presented strongly suggest that the two dance forms now current among the Eskimos, the *aton* and the *pisik*, were formerly quite distinct. The *pisik* is the characteristic dance of the eastern division of the race, predominates among the Copper Eskimos, is known in the Mackenzie delta, but probably does not extend into Alaska. The *aton* belongs peculiarly to the western division, is the prevailing form in the Mackenzie delta, exists as a minor variety among the Copper Eskimos, but apparently extends no farther towards the east. The presence of both forms, in inverse popularity, among the Mackenzie delta and Copper Eskimos can be readily explained as due to mutual borrowing.

It is no objection to this theory, but rather the contrary, that *aton* and *pisik* dance-songs cannot be distinguished among the Copper Eskimos, nor, I believe, among those of the Mackenzie delta, although there are quite marked musical and structural differences between the dance-songs of the two regions. The older and more firmly established type of song in each place would exert an overwhelming influence on the borrowed form; the *aton* would gradually be assimilated to the *pisik* among the Copper Eskimos, the *pisik* to the *aton* among the Eskimos of the Mackenzie delta.

¹ The *aton* of the Copper Eskimos is less fantastic and unnatural.

² The words of No. 121 give a good description from the native point of view.

³ The ordinary term for a dance-song in the Mackenzie delta and N. Alaskan dialects is *aton*, but Parrot, in his vocabulary of the former, gives the term *pisiek*. He does not specify whether it is applied to all dance-songs, or only to those accompanying one particular form of dance. In N. Alaska the word seems to be unknown.

⁴ This introduction was written in the field, away from all libraries and books of reference.

Composition of Dance-songs

The Copper Eskimos are constantly paying visits to other communities, and every visit of importance is marked by a dance in which the leading members on both sides take part. Every Eskimo, therefore, whether man or woman, can not only sing and dance, but can even in some measure compose dance-songs. Distinction in this field ranks almost as high as distinction in hunting, for the man who can improvise an appropriate song for any special occasion, or at least adapt new words to an old song, is a very valuable adjunct to the community. Certain individuals naturally possess greater ability than others; their songs become the most popular and spread far and wide. But there are no professional song-makers, no men who make the composition of songs their main business in life.

It is probable that the majority of new songs that spring up among the Copper Eskimos each year are not entirely original, but are simply new words set to old and familiar melodies. A dance-song is not the exclusive possession of any individual, not even of its composer. Like the caribou that roam the land, it is the property of all the people, and every singer may make such changes in it as he wishes. Wherever the song is well known these changes are likely to be few and unimportant, for mistakes or alterations on the part of one man would pass unnoticed amid the general agreement of the other singers. The principal modifications take place when a new song is carried by one or two individuals to another community. There is then no check on the singer's version; he may himself have learned the song very imperfectly, or his new audience may not acquire it correctly. In a land where every one is an experienced singer, new words and new notes are readily improvised on the spur of the moment, and these take root and establish themselves. A song thus modified often returns to its place of origin and so gives rise to two versions in the same community.

The deliberate substitution of words in a song, or the introduction of new phrases and even verses, is a very fertile source of change. It may be done by any singer, but is particularly common in the case of dance-companions.¹ Nearly every Eskimo has in each neighbouring community one or more dance-companions whose duty it is to act as hosts and to give a dance of welcome on the occasion of his visit. The host leads off in the dancing, and frequently modifies his song in order to sing the praises of his guest; the guest has the prerogative of performing the next dance, and feels bound to reciprocate. Many natives express their joy or appreciation in a few spoken words only, but changes in the songs are by no means uncommon, and are much more effective².

Another cause, and also effect of the lack of fixation or standardization of dance-songs is the constant blending or weaving of them together. Songs that closely resemble one another in both theme and melody are peculiarly liable to be combined even without any intention on the part of the singer; we see this happening in No. 32. But the process has become so firmly established that it may be deliberately applied to songs of entirely different character. When the fusion is not complete an extra refrain that serves as a kind of second prelude, as in No. 69, or a marked change in the character of the music, as in No. 3, may indicate the transition to the new song; but often the welding has been so perfect that the music contains no trace of a separate origin for any part. The subject-matter of the compound song may be disconnected and almost without meaning, but this is so frequently the case in simple songs even at the time of their composition that in itself it affords no certain evidence of fusion.

¹ For dance-companions, or dancing-associates, as they are there called, see Vol. XII, Pt. A., pp. 86-87, 225.

² This custom is strongly reminiscent of the nith-songs of Greenland, where old enmities and jealousies are fought out in satirical dance-songs. Ultimately both may have had the same origin. At the present time satirical songs are exceedingly rare among the Copper Eskimos, and would hardly be sung in the presence of their victims; but rivalry in song is well established, as is shown by the words of Nos. 51, 78 and 81.

For all these reasons it is only to be expected that a large proportion of the dance-songs are virtually unintelligible. All the individual words—except, of course, the burden syllables—may be capable of translation, yet taken together they will yield no meaning. To the Eskimo this matters little; his main requirement, whether for singing or dancing, is the tune, and he can often be satisfied with burden syllables alone.¹ A newly composed song may be hardly more intelligible than one that has travelled a long distance.² All that the first audience needs are a few catch-words, since the composer is sure to give the explanation in a short speech. Songs of this character, when transmitted to other communities without the explanation, as so often happens, become quite meaningless; an example is No. 53, which was learned by its Puivliq singer from a Prince Albert sound native in the summer of 1915. There are cases probably where the obscurity lies in the translation rather than in the original, owing to my imperfect knowledge of the language and the inadequacy of my interpreters; but in the majority of instances the songs themselves are at fault, from one or more of the causes that have been outlined above.

Subject-matter

The dance-songs of most primitive peoples reflect the things that concern them most in their daily lives. Song No. 20 in this collection lists the chief interests of the Copper Eskimo, and indicates the qualities that he should possess if he is to be a useful member of the community. He should be a good seal-hunter, in order to provide food and fuel for his family during the long dark hours of winter; a good archer and kayaker, to supply them with caribou meat and skins during the summer months; a good fisherman, to furnish them with a reserve stock of dried and frozen trout and salmon during the lean period from October to January; and, last of all, a good singer and dancer, to cheer his fellow-countrymen on tedious winter nights and to contribute toward the entertainment of visitors.

Fishing and hunting hold the foremost place in the minds of the Eskimos, and nearly half their dance-songs make references to these topics. Some, like No. 27, describe the hunter's joy at the abundance of game and his success in hunting; others, like No. 21, recount some outstanding episode of the chase—the killing of a fine bull caribou or a large bearded seal; and a few, like No. 36, record his disappointment at his failures.

Ten or twelve songs—No. 1 is the best example—are in the nature of travelogues, describing journeys that their composers have made either for trade or to visit friends in other communities. Nos. 2 and 14 are of special interest because they confirm the information derived from other sources, that in the west the Copper Eskimos came into contact with the Cape Bathurst Eskimos of the Mackenzie river delta, obtaining from them knives and wood and ivory, while to the eastward they were acquainted with the Netchilik and Aivilik tribes around the bases of Melville and Boothia peninsulas, the Qairniq Eskimos of the west coast of Hudson bay, and other tribes still more remote.

Many allusions are made to singing, dancing and the shamanistic séances that usually take place in the dance-house, almost as many, indeed, as to hunting. Nos. 24, 51, 78 and 81 give glimpses of the joy the Eskimos derive from these diversions, and of the zeal with which they try to rival each other in song.

Two subjects are noticeably lacking, war and love. The Copper Eskimos had not advanced beyond the blood-feud, and organized war was beyond their conception. Neighbouring bands were connected by blood and marriage, and their only enemies, the Indians in the south, were rarely seen and carefully avoided. The passion of love had little place in their lives, owing to the hard struggle for existence, early marriages, and the looseness of the marriage tie.

¹ Cf. No. 65.

² Cf. No. 26, which was sung by its own composer.

Celibacy holds no joy for either sex; the man needs a wife to prepare his food, and to make clothing and a tent from the caribou skins he secures; and the woman needs a husband to provide her with all three necessities of life, food, clothing and shelter. Beauty of form or face are of very minor importance. Every native marries at an early age, with few preliminaries and with no romance.

There is only one song in the whole collection that carries a note of pathos, the widow's complaint in No. 55. The Eskimo is by nature exceedingly cheerful and even-tempered, not given to brood over the periods of privation that so often fall to his lot (Cf. No. 17), or the many weary journeys that may so easily end in disaster (Cf. Nos. 34 and 74). He is fond of companionship (Cf. No. 46), and not lacking in affection for his family and kinsfolk (Cf. Nos. 13, 39 and 75), although in a fit of anger or jealousy evoked by some incident like that recorded in No. 32 he may treat his wife as harshly as his dogs (Cf. No. 13). As long as a man retains the strength to hunt he can always find a comfortable home; but wretched is the fate of the widow who is unable to obtain another husband. She is cast on the community, a burden to herself and to her kinsfolk alike.

INCANTATIONS

The incantations in this collection, though much fewer than the dance-songs, are yet numerous enough to reveal how important a place they occupy in the field of Copper Eskimo music. All that are here recorded are incantations to produce fine weather, except No. 88, which was said to be for healing the sick. Weather incantations, though occasionally chanted in summer, are most often employed during the winter months, when terrible blizzards prevent the Eskimos from sealing and reduce them to a state of famine. The natives then gather in their dance-houses and strive to appease or drive away the malignant spirits that are credited with producing the storms. Generally the performance is preceded by the usual dances. At their close a shaman enters the ring, the drum is laid aside, and the people strike up the incantation, swaying their bodies from side to side but keeping their feet stationary. When the incantation is concluded the shaman invokes his familiar or guardian spirit and begins his *séance*.¹

In this collection a few of the incantations slightly resemble dance-songs in form, having refrains and in one case a connective; but on the whole their pattern is quite different. Most of them were said to be very ancient and their meanings not understood. In No. 92 (93 and 94 are variants) the words are supposed to be uttered by the shaman's familiar, which is directly invoked in Nos. 95 (variants 96 and 101), 97 and 107 (variant 109). No. 88 seems to describe how the familiar forced the sick man's wandering soul to return to his body and so destroyed the cause of his ailment; and Nos. 100 (variant 104) and 105 (variant 106) depict the behaviour of the shaman himself and interpret the meaning of his performance. The words of the remaining songs throw no light on their purpose; as far as one can see they might have been equally well adapted to dance-tunes.

Chants like Nos. 100 and 106, though called weather incantations, are intended mainly to produce an abundance of seals. Similar chants probably exist for caribou and fish, although none were actually recorded. One for brown bears was obtained from a Bathurst inlet shaman who learned it from an Eskimo of the Thelon river district on the west coast of Hudson bay.² It ran:

ajoj-ua neyiyuj-ua
itiγayyuatiγlu atγayyuatiγlu
qaptuaγotitka qaptuaγotitka

"Game, food animals [I wish to kill].

Your big feet, your big hands.

I make them walk on all fours, I make them walk on all fours."

¹ See Vol. XII, Pt. A, Ch. XIV, especially pp. 187-188.

² This incantation, unlike all the others that were recorded, belonged exclusively to one man, who had purchased it originally with a knife.

An incantation of any kind is called by the Copper Eskimos *aqeun*, by the Eskimos of the Mackenzie river delta, where they are equally common, *erinag*; their name in northern Alaska is unknown. No incantations were recorded outside of the Copper Eskimo area. A Mackenzie delta woman remembered hearing in her childhood an incantation for caribou, and another for brown bears, but she could not recall the words.

LANGUAGE OF SONGS.

The language of the songs, and the influence exerted by the music on the words, are subjects for a specialist. Only a few remarks can be offered here.

The vocabulary of the songs is rather striking. As in shamanistic séances, the common names for many everyday objects are often avoided and replaced by other words, generally of a descriptive character. A caribou is the "one with branching antlers," or the "animal with warble-flies"; the seal is "the blubbery one", or the "animal that supplies hot broth." In some cases these epithets coincide with the so-called *angakok* or shamanistic words used in Baffin island and Greenland¹; but among the Copper Eskimos they form the poetic vocabulary of the language and their use by shamans is of secondary importance.

There is a strong tendency among the Copper Eskimos to spirantize hard stops like *k* and *q* or to assimilate them to succeeding consonants; but in their songs the process is carried much farther than in ordinary speech². Furthermore, the stops that form the terminations of many words are continually replaced by soft vocalic syllables like *yo*, *yo* and *yi*. By these means a rich, musical quality is obtained in a language that normally sounds rather harsh.

The ordinary accents of words seem fairly well maintained in the songs, and the crushing together of weak syllables not as frequent as might be expected. One gathers the impression that the words have generally proved more inflexible than the music; but this point, with many others of equal interest, must be left for a specialist to determine.

PHONETIC SYSTEM

VOWELS—

- a* as in *father*.
- ä* as in *fat*.
- e* like the *a* in *fate*.
- ε* like the *e* in *let*.
- i* as in *pique*.
- ι* as in *pit*.
- o* as in *note*.
- ɔ* like the *o* in *not*.
- u* as in *rule*.
- α* like the *u* in *but*.
- ° a short indefinite vowel like the *a* in *soda*.

¹ Cf. *komaruak*, *punguaq*: "caribou, dog" (Greenland) and *komaruag*, *punguq* (Copper Eskimo).

² Thus *k* > *γ*, *q* > *γ*, *kn* > *γn*, *u* > *ΛΛ*.

CONSONANTS—

	Velar	Back palatal	Front palatal	Dorsal (alveo- lar)	Dental	Bi- labial
Stop	<i>q</i>	<i>k</i>	<i>tʰ</i>	<i>tˢ</i>	<i>t, d</i>	<i>p</i>
Nasal	<i>ŋ</i>	<i>ɲ</i>	<i>nʲ</i>		<i>n</i>	<i>m</i>
Voiced spirant	<i>ɣ</i>	<i>ɣ</i>	<i>ɣʲ</i>	<i>j</i>		<i>v(w)</i>
Voiceless spirant	<i>x</i>	<i>x</i>	<i>x</i>	<i>c</i>		<i>f</i>
Lateral				<i>ɭ</i>	<i>l</i>	
Trilled				<i>r</i>		
Aspirate	<i>h</i>					

ACCENTS—

- inverted period, indicates a lengthening of the preceding consonant or vowel.
- ' after a vowel, indicates the main stress.
- ' indicates a glottal stop.

D. JENNESS.

PART I.—MUSIC OF SONGS

BY HELEN H. ROBERTS

Explanation of signs used in the music.

Lines through notes.—The oblique lines through the heads of the notes indicate the degree of deviation from the pitch indicated by the staff degree and chromatic. They are read left to right. Single lines slanting upward mean a sharpening of about a quarter step, while the direction downward shows a flatting. Double lines mean less than a quarter step difference.

$3/8$ metre is always used in place of $1\frac{1}{2}$ metre since it seems a little easier to understand, and because it is not customary to use 1 part metre in any fashion. The rule has not been strictly carried out for $2\frac{1}{2}$ metre however, as this is only occasionally written $5/8$, if the latter signature gives a clearer impression than the former.

Frequently three eighth-notes appear in a group but are given full value, instead of forming a quarter note in their entirety. They are distinguished by the sign $\underset{\wedge}{\text{ }}$, while the usual $\overset{\frown}{\text{ }}$ designates the three eighths which comprise a quarter.

Occasionally $4/4$ metre is written $8/8$ since the eight eighth notes which constitute the measure do not divide into groups as would commonly be expected of $4/4$ metre. See IV. G. 1b, Song No. 125.

Chromatic signs hold for the entire measure as in our music, unless cancelled. Metre signatures hold as long as they are not changed. The lines through the notes, on the contrary, hold only for the individual notes.

Held notes were somewhat of a problem as there are several kinds. Where notes are tied and are accompanied by repeated vowels it is understood that although there is not a separation of notes there is a pulsation which can be clearly felt. Occasionally a change of syllables takes place without a distinct separation of notes, but rather by a very gradual shift. These notes are also tied.

Single rests are often encountered. The reason for not including them in the previous or succeeding measures is that they were felt to be forced rests, so that the singer might take breath, and might not occur again in the same place. While this theory cannot be proved with the present collection, it seemed better to indicate such rests in this manner.

Syllables have sometimes been omitted which were given in the texts. It is hoped these instances have been covered by footnotes, but in any event, the syllables so omitted are given in parentheses and an apostrophe written after the final syllable that can be heard. Syllables are sometimes elided if they end and begin with the same vowel. These are connected by slurs.

Uncertain parts of the music are included in parentheses. There were many bad places on the records where it was impossible to obtain a correct rendering. Sometimes it was possible, through repetition of parts frequently in the course of the song, to reconstruct these places, but they have always been marked as uncertain. Spoken words are so indicated, and where extra explanation is necessary it is hoped that the footnotes will provide it.

There is one exception to this rule. Eskimo singers apparently insert, quite at random in their dance songs particularly, the syllables *he he he* or *hu hu*, as many times as may be desired. These are meaningless in themselves, but express delight in the movement of the song and psychologically are part of it although actually they are not, since another time the song may be sung without

them or they may be inserted in another place. Usually these syllables are cries rather than intoned words, and are not definitely pitched. I have, however, indicated the pitch as nearly as possible, that a better idea might be obtained of them. They are also usually in keeping with the rhythm of the song. Such parts in the music are enclosed in parentheses also, as are the syllables, and are not counted in the musical analyses; nor are any measures that are clearly mistakes or false starts.

√ between notes indicates a break in the continuity due to breathing or some other cause.

√ over a note represents a waver, always less than a quarter of a step, down and back to the original pitch.

To avoid numerous repetitions in copying and printing, where parts of the melody recur without change, words such as Ref. 1 or Conn. (refrain 1 and connective) or else capital letters indicating whole sections that have previously appeared, are inserted in blank measures in place of the music.

Explanation of signs used in the musical analyses

ON THE MUSIC ITSELF

The measure has been taken as the unit of musical expression. Motifs, as they are known to students of composition, correspond closely to the measure, since they must include one primary accent, but they may be strictly composed of the last part of one measure and the first part of the next. To indicate them strictly here would involve much complicated marking, more confusing than practical. Where phrases and verses begin on the last part of a measure they have been so marked.

Small letters directly beneath the staff designate the measures, and the same letter is used for all measures that are composed of the same tonal material in the same or very similar arrangement. Degrees of difference in rhythm or in small melodic particulars have been indicated by the small numbers a little above and to the right of the letters. The repetition of musical ideas with numerous infinitely small differences has necessitated many degrees of the same letter, so that the small numbers were deemed better than prime marks for showing the variations. To classify these and assign appropriate numbers for the actual amount of difference from the original measure, would have necessitated many days of labour for no really practical end, especially as in many cases one kind of difference would have as good a claim to the next place in order as another; so the small numbers as they stand usually represent merely the different kinds of measures of a single type as they are encountered in the course of the song.

By means of the letters and their numbers it is easy to observe at a glance how extended is the musical development, either melodically or rhythmically. Now and then a measure has been lettered which later in the song is expanded from within in such a manner as to cover two primary accents, or to compose two measures. The two measures are then connected by a slur and a line drawn through the letter horizontally. In the tabular analysis which will presently be discussed, this situation is met by a dash after the letter and the number of beats for the second measure appear under the dash.

Measures which early in the song have been separate, are sometimes telescoped into one, in which case the letters are combined which represent them. Tonal material is often inverted and the sign (°) after the letter indicates this condition. Again the measure may seem to be reversed in places in the song, and for this the sign (§) is used.¹

¹ There are not the original signs used by Miss Roberts, but are very similar. Her signs, placed above, not after the letters, are retained in the music. Those given above were substituted in the analyses to avoid typographical difficulties. Miss Roberts unfortunately did not see the music from the time it left her hands to be copied until it appeared in page proof too late to be corrected.

The larger structure of the melody is indicated by the large Roman numbers (showing when there are two or more distinct songs combined into one which have not become fused); by the capital letters marking the phrase divisions, and by the abbreviation, (*ext.*), meaning a melodic extension of what has just preceded, but which has not developed enough originality to be lettered as a new phrase. All of these signs run above the staff. The phrases are sometimes smaller than the regulation four-measure size demanded by the rules of composition developed by the classicists. Some are composed of only three measures, often consistently for some distance in the song, at other times they are but two measures. Really these latter are sections and are not called phrases unless they are separately repeated in other combinations elsewhere in the song. Differences in the composition of phrases are indicated by prime marks.

THE TABULAR ANALYSES

The tabular analyses hardly need explanation. The capital letters at the left indicate the corresponding phrases in the music. Immediately following them on the same line are the letters representing the measures which constitute the phrase. Directly under these are the numbers giving the beats in the measure, even to fractions. If a phrase begins on a fraction of a measure no letter is furnished at the beginning of the song and usually not elsewhere, but only the number of beats involved. Phrases that end with an incomplete measure carry the letter of that measure and as many beats as are actually concerned; the remainder will be found at the beginning of the next phrase, but without a letter. The only exception to this general rule is where the phrase has extended only a short distance into a measure of some length, where it has been felt that the measure largely belonged to the next phrase. In that case the half-beat or beat with which the old phrase ended is merely represented numerically at the end and the measure letter with the remaining number of beats is placed with the new phrase. Question marks indicate the pauses for *he he he* or other similar syllables. The number of beats consumed is given directly beneath.

Under the caption *measures* is given the number of measures or primary accents in the phrase, and under the heading *beats* the total number of beats in these. Here half-beats have been added together into as many whole ones as they will make, not only because of the actual time that does elapse, during which the singer or dancer is really beating them out with his drum or with his feet in the dance steps, but because it has been suggested that possibly a feeling for long metric patterns is more keenly developed among some primitive people than with ourselves. Personally, the writer does not feel this to be so, except in the roughest calculation, but believes that the actual situation is the centering of appreciation in the single beat, although the presence of extra half-beats which cannot be "added up" with anything, and even of quarter-beats, tends to shake a belief that even the single beat is strictly observed.

By means of the measure and beat columns it is easy to compare the phrases as regards the number of primary accents and the actual length in beats.

Other points about the tables will explain themselves or will be discussed as they come up.

CHAPTER I.—COPPER ESKIMO DANCE SONGS

According to the collector¹ the songs of the Copper Eskimo are confined to a few types, dance songs, weather incantations and magic songs, and children's refrains. There are no labour songs, apparently there are no love songs, while as for lullabies, "the only songs I have heard mothers sing to rock their babies to sleep are the very same songs they sing while dancing. Babies are rocked to sleep on the back, not in the arms, and the mother walks up and down, or sways backward and forward as she sits, crooning her dance song, usually, I think, a *pisik*."

The present collection was made almost entirely from the dance songs and weather incantations. Only one example of a children's refrain was collected, No. 86, which is c on record IV. C. 85. By far the most numerous are the dance songs, chiefly from the Copper Eskimo, but there are a few from other surrounding regions which afford interesting material for comparison. Of these there are two types among the Copper Eskimo, although, except for one instance, the dance songs of the other groups have not been differentiated by the informants or singers.

The Copper Eskimo have the *pisik* and the *aton*, the differences between which, at least at the present time, seem to be centered in the method of dancing, which is not so much a matter of steps as of more abandon. In dancing the *pisik* the dancer holds his own drum which he or she beats while dancing in the ring, while with the *aton*, after the song is well started, the drum is given to someone on the side, who beats it while the dancer is allowed the freedom of wilder gesticulation and relief from the weight and swinging of the drum. So far as the collector could determine these were about the only differences to be detected in the two methods of dancing, and so obscure were the differences, if any, in the musical structure of the two that it could not be defined without more than ordinary acquaintance and even analysis. The people themselves usually were able to say at once which type of song it was, but at times a man would have to ask a companion, and generally the decision seemed to rest upon the manner of dancing which had become associated with the tune and not upon any structural differences in the song itself, such as metre, the beat upon which the song began, the different parts of it, with possible changes in metre, the speed, the repetitions, etc., all of which points are important considerations in our own dance music.

At an earlier time there may have been considerable difference in the two types of dances and the music which accompanied them, but at present these lines of distinction are much obscured and it remains for musical analysis to reveal what traces of them may survive, and to define, if possible, the stylistic features, not only of such types of dance songs as may be found, but also of the weather and other incantations and of the music of the peoples more or less separated from the Copper Eskimo who have developed their own local peculiarities.

Of the total collection of dance songs from the Copper Eskimo, forty-eight are definitely classed as *pisiks*, and this number does not include those songs which are fusions of two or more songs which were originally distinct. Eighteen are known as *atons* and sixteen were undifferentiated, while one other was simply called "An old song." There were also a few fragments which were mere beginnings, the singer having failed to recall the rest. It was impossible to come to any conclusions regarding these brief bits which were too short for analysis. It will at once be seen that the *pisik* is the popular type of dance and that probably any one predominating musical form associated with that dance, whether discovered under a different guise, or not, is the *pisik* form.

¹ Correspondence.

THE PISIK

The larger points of structure are the more obvious, not only to outsiders but to the makers; as a rule, therefore, it is more logical to begin with them and work to the finer distinctions. At once we discover that the *pisik*, so-called, divides into several groups, first, those which have preludes and those which do not. Practically all *pisiks* are more or less lengthy songs consisting of verses and refrains. Usually these verses are subdivided into two or more parts, each part generally followed by a refrain, but here at once we find numerous differences which make for several groupings. Before discussing these forms it may be well to touch upon the features that have already been mentioned as being so essential in the differentiating of our own types, such as metre, starting beat, speed, etc. Nothing but metre seems to count very much in modern dance music, where pieces in four-four metre are commonly accepted as marches and gallops, etc.; those in two as two-steps; those in three as waltzes; those in one serve for many of the later dances; certain rhythms are used for polkas and schottisches, etc. Within limits the speed may vary considerably for some of these, although there are tempos which are generally accepted. In classical times much stress was laid not only on the metre but upon the part of the measure upon which the music began, some dances beginning on the up beat, others on the first beat of the measure. Some dances were slow and dignified, others swift; in fact, much depended upon the movement.

All these points have been borne in mind in the analysis of these Eskimo dance tunes, and it must be confessed that not many of them can be depended upon in differentiating types. There is apparently no rule as to the beat upon which the song begins, songs which are as nearly alike in every other particular, as much as these songs are ever alike, showing considerable variation in this respect. It all seems to depend upon the words of the song. Thus, counting songs as two in which a fusion is apparent, there are fifty-one *pisiks*. Thirty-six begin on the first beat, four on the last half of the first, one on the beginning of the final beat, four on the last half-beat of the measure, three on the last quarter-beat, and one is uncertain, while two were not analyzed. But a beginning on the first beat is certainly the most popular type. As to metre, they are nearly all predominantly two-four, but there are only a few songs in the entire collection which are practically absolutely regular in metre, and some of these are weather incantations, while the others are scattered and the regularity seems almost more of an accident than design. Practically every song is of mixed metre, that is, two-four and three-four with more twos than threes (at least in the Copper Eskimo area), but the threes are not distributed in any regular succession in more than one or two instances, and one of the most perfect examples of this is again a weather incantation. There are very few songs with four-four metre and most of these are incantations or songs from other regions. Nearly every song contains measures which have extra half-beats, sometimes in profusion but not in regular order, so that it seems that the mere matter of metre has little to do with the dance. Could one witness the performances one might see perhaps that the words with strongly pronounced accents in the wrong places had a tendency to overthrow the metre of the dance music, or rather to work in opposition to it, but such points are rarely discoverable in the song as sung. There is only one case of this in the present collection which can be detected, and the extent of the influence is necessarily obscured. This is the song on record IV. C. 88, which is number 46. Here the rhythm of the word *gai-yun-eq-tun-a* is strongly a three-beat rhythm with which the music fits admirably at times, but with which it wars as strongly at others. This was the most troublesome of all the songs to transcribe, for the musical accent was often quite overpowered by that of the words, which again in an identical situation seemed to give way to it. Repeated hearings only added to the confusion, so

that the writer decided to leave this as a special example of rivalling accents and to publish three different transcriptions, any of which sounds perfectly right with little or no mental adaptation.

All that we have to work with in the present instance is the songs as sung with the words, and we have been obliged to accept the accents as they have fallen under these conditions and to note the actual lapse of time in half beats as well as whole ones, in rests as well as in tones. The extra half beats are quite as often made in actual separate eighth notes as in quarters which are held a little longer than might seem necessary, so they are not only the result of dramatic singing or want of breath.

As to tempo, the following lists will prove that there is practically no difference between what the people designate as a *pisik* and an *aton*.

The metronome tempo per quarter-note for the two types is as follows:—

Pisik Without prelude	Pisik With prelude	Aton
108	108	116
84	100	84
104	100	80
88	116	88
88	100	112
112	80	92
92	108	132
104	116	92
84	80	88
84	84	76
80	112	88
116	100	88
104	126	100
92	100	108
100	76	80
84	112	96
92	80	100
84	80	96
108	96	
80	100	
112	98	
80	90	
100	84	
116		
114		
120		
104		
130		
112		

For the *pisik* without prelude the average is 99, the lowest being 80 and the highest 130. The average speed for the *pisik* with prelude is 97, the lowest speed 76, and the highest 126. For the *aton* the average is 95, the lowest being 76 and the highest 132. These are all practically the same, so that it would take more than human ability to differentiate the songs on the basis of tempo, especially by people who had nothing more to go by than a mere hearing of them.

Having thus disposed of the usual points that are of importance with us in the differentiating of dance melodies, we may consider the question of smaller rhythms, that is, regular successions of actual note values, but here again, search seems useless. As far as the succession of words is repeated, the rhythms

are also, for the music in a rhythmic respect corresponds almost absolutely with that of the words, as we should expect in more or less primitive singing. It is the words that are intoned, not formal musical structure to which words have been fitted. There are a few exceptions, such as a glide of two notes over one syllable, but these are comparatively rare, and so dependent is the rhythm of the music upon that of the words that it is subordinated to them in countless instances. No two verses or refrains are exactly alike, usually, in a song, and the differences are even more rhythmic than melodic. Time and again we note that a change of word to one with one more syllable will cause an extra half beat or beat in a measure that would otherwise be an exact repetition of one which occurred in an exactly similar situation only the verse before. With such a condition, formal rhythmic structure is, if not out of the question, at least very unlikely to exist, although there are a few instances of it here and there in both dance tunes and chants, but they do not persist long enough to be distinguishing features except in cases where words are repeated and even then not through the song. These rhythmic effects seem to be enjoyed, if one can judge from the way in which they are sung, but such a play is so unusual as to be worthy of comment, rather than customary. Instances of the kind will be noted in their places.

In the different songs of one type, such as the *pisik* or *aton*, I have not been able to find any particular rhythmic combination that predominates. If one song seems to possess such, here and there, the next has none, or one that is totally different. And in the course of a single song there are not many successions that are alike, so that it could hardly be said that a certain rhythmic unit or pattern characterizes the song in question. One can hardly imagine a dancing of fixed form accompanying this sort of music, for what would happen at odd beats it would be difficult to conjecture. Their presence is frequently most disconcerting to whatever rhythm may have appeared to be forming.

With none of the usual features to assist in the identification of the different types of dance songs, it becomes necessary to resort to questions of composition which deal with the general plan of the tune and the words, to the proportion of parts, their recurrence and repetition in relation to themselves and other parts. Therefore the division of the *pisiks* into those without and those with preludes seems comparatively important. As has already been stated the *pisik* is a rather long song consisting of verses and refrains. The verses are poetically, if not musically, usually subdivided into two or more parts which are separated by refrains. These latter may be all the same or each verse part may have its own refrain. There is a large group in which the beginning of the song is made at once with the verse, and as these are simpler in construction from several different points of view, they will be discussed first.

Sub-Group 1. Without Prelude

Song number 1 is the most simple in structure of all the *pisiks* which were collected. There are merely undivided verses which are separated one from the other by a refrain which is the same throughout. After the refrain there is a short connective, which is neither part of it nor of the succeeding verse, but rather a transitional measure, which usually in all dance songs introduces the verse. The connective is a characteristic feature of these songs, and varies in length generally from one to two measures. There are always burden syllables, frequently *i ya, i ya*, which constitute the connectives. A study of this interesting device in the examples themselves will serve better than a description.

There are several songs in which the verses are divided into two parts, both alike, each followed by the refrain which remains the same throughout the song. These are numbers 2 to 8 inclusive. There is one exception in this group, for toward the end of the song the refrain in No. 4 changes. In fact, it is very hard to generalize about any group, for exceptions of one sort or another are

constantly cropping out. In the majority of these songs the verse part is two phrases long, the refrain one, but there is an example, the last, in which the verse part is only one phrase long and the refrain four. Two of the songs are fusions of two shorter tunes. In the first, which is No. 3, the second song is nearly the same in structure as the first, but in the other, No. 7, the second tune is quite irregular and begins with a prelude, in effect, if not in actuality.

To a third division of these songs without preludes belongs a song which also has a two-part verse but each part is different in melody and these parts are consistently carried through the various verses. The verse parts are each two phrases long. The refrain which separates the parts as well as the verses is the same throughout. See No. 9.

Still another two-part verse form has a different refrain for each part. The example is No. 10.

A three-part verse form with the same refrain for all parts is No. 11, and several songs with three-part verse forms but different refrains for the parts are illustrated by Nos. 12 to 14 inclusive. These complete the songs which have no preludes of any sort.

At this point, if it is desired, the reader may turn to the songs just discussed and study the music, together with the analyses which follow each song and the general comments concerning it. For the sake of clarity in the general discussion it seems better not to insert the material here, for the individual comments carry the reader far afield, to say nothing of the tunes with their frequently charming melodies. The songs and their individual analyses and comments seem to belong in a section by themselves.

Sub Group 2. Syllabic but not Musical Prelude

A second fairly large group of pisiks are those in which the first verse and refrain are sung to a prelude of burden syllables. This prelude, the collector states, is merely a "trying over" of the song before launching into the real verses. Singers often do this when they wish to make sure that they have the correct tune, and burden or nonsense syllables are resorted to for this purpose as they are when the singer forgets, or in refrains. Since the refrains are practically always sung to burden syllables, however, and the refrain usually forms part of the prelude, it seemed better to class these songs by themselves, although, except for the minor differences that are always encountered between verses, there is, musically, no essential difference between the "prelude" and the verses which follow. Nos. 15 to 20 inclusive are the first sub-group of these "prelude" forms. The verses in these are all single. In the first example there is no refrain, either in the prelude or the verses which are two phrases in length. The verses are joined, however, by the connectives, and the song is otherwise regular. In No. 16 the second phrase is the refrain. In No. 17 the refrain has two phrases, the verse but one. In No. 18 the verse has two phrases and the refrain only one. No. 19 is like 16 in structure, No. 20 like 18, and No. 21 like 16, but these three last songs are similar melodically and are therefore grouped together. No. 21, however, is a three-part verse form, the analysis of which is interesting and will repay study. The prelude and refrain are like the first of the three verse parts. In No. 22 we have a two-part verse form and the prelude and refrain are the same musically as the first part of the verses. In No. 23 the prelude is like the second verse of the song as it has been given in the text. Possibly it should be called Verse 1, part 1, and what is given as the first verse would then become Verse 1, part 2. In the majority of the songs which have subdivided verses the parts are alike or they correspond in the different verses. In this case the second verse would become the first part and would then correspond with the first part of the first verse. But there is the one objection, that the first part of the first verse has no words, which could only be met by the

explanation that they were not remembered and therefore that burden syllables were substituted, or else that the singer forgot to sing over again the first verse with its words, neither of which statements is capable of proof.

Sub-Group 3. Prelude Effect

A third great division of the pisiks I have labelled "prelude effect." In these songs the start is made directly with the verse; usually the latter is subdivided. But musically a real prelude exists, for part of the tune employed for the first half of the first verse is not repeated. Thus in No. 24 which is the first song, the first part of the first verse contains the musical phrases A and B while the refrain is composed of phrases C, D and E with an extension. The second part of the verse, instead of repeating the A phrase, brings in a new one, F, which is substituted for the A throughout the remainder of the song. This, in principle, is very different musically from what occurs in the second group of songs, which we have just discussed. Here in reality there was no musical prelude, but merely a humming over, or trying out the tune with burden syllables. In this third group there is in reality a musical prelude, which, however, is not recognized as such in the structure of the word phrases, and probably not by the singers themselves. While groups one and two might formally be classed together, group three is a distinct class, in the songs of which there is a fundamental difference in structure from the standpoint of composition.

No. 25 is in principle like No. 24 but the refrain is short. Both songs have two-part verses with the refrain after each part. In No. 26 we find the interesting difference that while the song has the two-part verse, the first part of the first verse has its own musical content and refrain; on the other hand, the second part and both parts of the succeeding verses are alike and different from this musical prelude which constitutes the first part of the first verse, poetically. Still another design is exemplified in No. 27. The prelude is composed of A and B while the refrain is the phrase C. In the second half of the first verse, however, the verse part is composed of the phrases D and E, both being different from the prelude phrases. In the first part of the second verse the D is retained as the first phrase while the second is the B phrase of the prelude, and this alternation continues for the remainder of the song.

No. 28 is decidedly complicated in structure. The verses are two-part and the same refrain is used throughout. The second half of the first verse is composed of the phrases C and B', where the first half was A and B. The second verse in both parts is like the second half of the first. But the third introduces D to replace the C phrase in both parts. The D is also retained in the first half of the fourth, but with the second half a return is made to the C and B plan. The fifth verse has two D phrases in the first half and D and B in the second, while the sixth again has D and B for both parts. At first it seemed as if the plan of phrases ran in three verse parts, but this breaks down with the last half of the fourth verse.

No. 29 has three verse parts with the same refrain throughout, but in the first verse, while the B phrase of the verse is retained, each section has a different first phrase. In the second verse the parts are all like the second part of the first verse. The third verse has the first two sections like those of the second verse, but the third part reverts to the corresponding section in the first verse for its first phrase while the second phrase is a combination of two phrases taken from the first verse, which, after all, is a not inartistic finish.

In Nos. 30 and 31 the songs have undivided verses and in each the refrain serves for the whole song. The first and second verses are different in phrase structure, however, as far as the verse proper is concerned, but neither song is long enough for any definite conclusion. It is probable that since the first verse is different from the second that the musical prelude is present.

Sub-Group 4. Real Prelude

The simplest example of a real prelude may be observed in No. 32 in which there is one measure of real introduction followed by the usual two which form the connective. The connective is repeated before each verse part but the first measure is not. This song is one of four which are more or less scattered, in which the refrain is peculiarly constructed. The verse part proper has two phrases for each part, but the refrain instead of being a third phrase, is musically inseparable from the second verse phrase. The verse phrase is extended to accommodate the refrain, which, however, does not begin with the extension but in the last measure of the phrase proper. In the analyses the refrain is indicated by the brackets above the letters, while the measures that form the extension, musically speaking, are enclosed in parentheses. Other songs with refrains of a similar nature are No. 57 among the so-called atons, and Nos. 72 and 75 in the group which were undifferentiated by the singers. All of these songs have the same general plan as most of the pisiks.

In No. 33 the prelude is but one phrase, followed by the refrain, after which the verse parts all have two phrases, the first of which is taken from the prelude. This may be an example of trying over the tune, but the fact that the second phrase is omitted and the whole refrain sung seems to argue that there is something intentional in singing the prelude. In Nos. 34 and 35 the prelude has one phrase, and after the refrain the verse parts are two-phrased with the first of new material and the second taken from the prelude. This custom of introducing new material for the beginning of the verse part and going back to the prelude for the second phrase has been found to be more or less typical of many songs with preludes, not only among those which are definitely called pisiks by the Eskimo themselves, but also among songs which have been classed as atons and in the undifferentiated group. It is recommended that the reader glance at the tabular analyses of the songs as he proceeds, without reading the songs themselves or the special comments, in order that these plans of construction may be clearly understood.

There is still another variant in which the prelude is one phrase long and the first verse takes its first phrase from it, but in the second part of the first verse new phrases are introduced. This is a three-part verse form with three different refrains for the three different parts. When, however, the first part of the second verse is reached, there is no return to the A phrase which was taken from the prelude for the first part of the first verse, but material from the second refrain is used. This is a very irregular form which only a study of the analysis will clarify. The prelude consists only in the phrase A. There is no refrain until the end of the first part of the first verse.

With No. 37 there is a prelude of two phrases, A and B. The verses make no use of the A but retain the B for their second phrase and introduce D for the first. Very nearly the same plan holds for No. 38. No. 39 is rather irregular. The prelude, an A phrase, is followed by the refrain B and C. The first verse, part 1, has D for the verse phrase and the regular refrain, the second part consists of two phrases, E and G. In the second verse both parts have F and G, the third verse F and G for the first part, G and G for the second, and variants of G appear in the first part of the fourth verse, where the song is cut off. The same refrain serves throughout. No. 40 was unfortunately inaudible in the first part except for the first few notes, but they were enough to show that the beginning was somewhat different from the other phrases.

In No. 41 we have perhaps the most distinct prelude, consisting of A and B phrases, followed by the refrain C and D. The verse parts are all very different and even the subsequent refrain is altered. No. 42 should have received earlier place in the group for the verse parts are modelled directly on the prelude, but where it has but one phrase, they have two.

Sub-Group 5. Irregular Types

In No. 43 it was impossible to transcribe the prelude and in No. 44 the song begins with the refrain. No. 45 was too short for analysis.

An Example of Conflicting Rhythms

The non-conforming types always fall at the end. No. 46 stands by itself, not on account of its form, for in that respect it belongs with the first sub-group, but because the contest for supremacy between the accents of the words and of the music made it not only worthy of a special study but also impossible to analyze from some standpoints. The special discussions of it will be found with the song, in its place.

More or Less Formless

There are two examples of somewhat formless songs. The first, No. 47, is composed of undivided verses, each different and each with a different refrain, except in the fourth verse which takes that of the first verse but without the extension which was added in the first instance. The refrains for the second and third verses have considerable material in common in the shape of prominent constantly modified H phrases.

The second, No. 48, has two-part verses, each part different with different refrains for each verse except in the first part of the third verse where a reversion is made to the corresponding refrain in the first verse. In the second part of the third verse the verse part is the same as in the second part of the first verse. All the refrains, however, have the last line and the extensions more or less the same.

A Fragment

The fragment, No. 49, is only long enough to show that the song is supposed to begin with the verse, but whether or not the A phrase is really a musical prelude cannot be determined.

Different Forms

In songs Nos. 50A and 50B we find forms like some of the examples which have been called atons and like the songs that are found in some of the other regions. They are placed here at the end of the group of pisiks because they have been identified as pisiks by the natives. There is nothing of the usual pisik form about them and doubtless they are survivals of another type the identity of which is not now recognized, it if ever was, and with which dancing in the pisik manner has become associated.

Before leaving the pisiks for a study of the atons, it seems well to note any other points beside form by which they may be differentiated. These are points that are not ordinarily associated with types in classical music, such as whether the song is in major or minor tonality, what are the tones upon which it starts and ends and what is the relation of these either to a tonic or to a tone which may be called the general level or resting tone in place of the tonic.

Thirty-three songs are in the major mode, seven shift from major to minor, usually the tonic or relative minor of the tonality in which the song began, one shifts from minor to major, six are minor and four are irregular or irregular after a major passage. While the tonality of the pisiks may thus be said to be predominantly major, the comparatively large number of songs which are not so, together with the fact that most of the music from this region is major, makes it impossible to regard the tonality as distinctive of this type of dance song. It may be interesting to note that in this series the third of the major scale is a

very favourite tone not only for beginning the song but also for ending it, and for the general level. There are, however, songs which begin and even end on the fifth, a few which use the tonic, and some odd examples which are noted in their place. These same tones for the minor are about equally favored.

Summing up the pisiks, therefore, we find that in speed, metre, rhythm, form of beginning and points that are usually by us associated with different types of dances, there is nothing distinctive which characterizes this group; nor, it may be added, the sub-groups as they have been made according to form. The speed varies all the way from 76 M.M. to 130 M.M., and the same conditions apply for the atons. The metre is predominantly two-four in most of the songs, but almost always mixed with three-four and no regular succession has been found. In rhythms there are no definite patterns that have been proved to be characteristic. Most of the pisiks begin on the first beat of the measure, but there are a large number which do not but which in other respects conform to the general type, if such may be said to exist. The tonality, as we have just observed, is largely major, but so it seems to be for the music of the whole region and is also for that of many primitive peoples.

In form, however, a fairly well-defined type exists, which varies within limits, or rather there are two musical types, those without prelude and those with. The music consists of verses divided into two parts or more, in the majority of cases, each separated by refrains, and in fully half of the cases, if not more, part of the verse, or a prelude, with a refrain introduces the verse proper. There are all sorts of variants of this form but this is the broad general structure.

THE PISIK

Sub-Group 1. Without Prelude

No.1.

Record IX.C. 80.

Dance Song (pisik).

composed and sung by Hiyilaaq, a Puulhiq woman.
(qimāk paleq naq-a)

♩ = 112

A **B** **C**

pic-u-yu-leq-tum-ay e ye ye yaq-a pic-u-yu-leq-tum-ay e ye ye ya e

Verse 1 *rit.* *Conn.* *A¹ tempo* *Ref. I*

ye ye ya-me ye ye ya e yaq-a pic-u-yu-leq-tum-ay e ye ye yaq-a

B¹ **C Conn. A²**

ku-luk-cug-mun s - ma pic-u-aq- to-yi-vik(e) kaq-a-tain-e-ya- loq i-mu-fu-ey-miq-

Verse 2. **C Conn. A³**

maq-a ku-luk-cug-mun s- ma picu-aq- to-yi-vik(e) u-luk-ca-ay-a-

Verse 3. **C Conn. A³** *Ref.*

B² **D**

li ti-ki-leya-ta-yap-kuq-o ic-u- a-yay-yuk a-mu-laq- pa-ya e ye ye ya-me

Ref. II **B¹**

Conn. **A¹**

(hu hu hu hu hu hu) e yaq-a pic-u-yu-leq-tum-ame ye ye yaq-a pic-u-yu-leq-tum-

Verse 5. **C Conn. A¹** **B²**

ame ye ye ya(e) pic-u-yu-leq-tum-ay e ye ye yaq-a ku-yay-yu-ay-

Verse 6. **C Conn. A¹** **B²**

mun picu-aq- to-yi-vik(e) ap-ta-loq- li ap-kua-caq-cu-yo- loq-i ku-yay-yu-ay-mun picu-aq-

Verse 7. **C Conn. A²** **B⁴**

to-yi-vik(e) ku-yay-yu-ay- mun ti-ki-leya-ta-ya- maq-a ut-ku-ek-tan- ut-

Verse 8.

Conn. A
i tu-ki-leya-taq-tum-a (e ut-ku-cik-can-ut- i tu-ki-lya-ta-ya-mag-a
Verse 9.

B D
ic-u-ma-in-a-li in-eg-ci- yang-it-pit e ye ye 1 yang-a (hu-hu-hu) e yang-a
Refrain II

A B C
pic-u-ya-leq-tum-a me ye ye yang-a a-ci-ya-mun-i- ma pic-u-aq- to-yi-vik(e
Verse 10.

qi-leq-tit-yin-i- ma ta-ko-vak-cu-ya- tum-o pic-cik-ci-in-a- ma cu-cu-it- pak-tum-a (e
Verse 11. Ref. I.

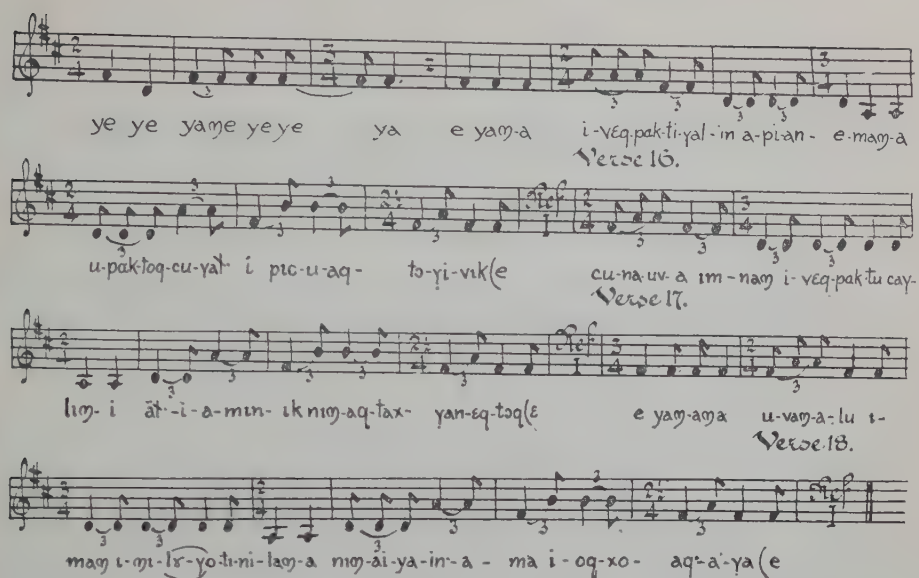
spoken: =
(atunag-qiyami)
ye ye yang-e ye e yang-a pic-u-yu-leq-tum- ang e ye ye yang-a
Verse 12.

pic-u-yu-leq-tum-ang e ye ye ye(e pic-u-yu-leq-tum-ang e ye ye yang-a
Verse 13.

a-qo-vi-ya-mut-i pic-u-aq- to-yi-vik(e qai-yu-aq-ci-q- tut qad-vek-ci-vak-tu-
Verse 14.

mag-i qai-yu-aq-to-yat- i ai-pa-yu-it-pin(e ye ye yang-e ye ya e yang-a
Refrain III

pic-u-yu-leq-tum-ang e ye ye yang-a tu-nu-muk'u-ma pic-u-aq- to-yi-vik(e
Verse 15.



ye ye yame ye ye ya e yam-a i-veq-pakti-yal-in a-pian- e-mam-a
Verse 16.

u-paktog-cu-yat i pic-u-aq- to-yi-vik(e cu-na-uv-a im-naq i-veq-pak tu cay-
Verse 17.

liq-i at-i-a-min- ik-niq-aq-tax- yan-eg-toq(e e yam-ama u-wa-a-lu t-
Verse 18.

maq i-mi-lx-yo-ti-ni-lag-a niq-ai-ya-in-a - ma i-oq-xo- aq-a-ya(e

No. 1. RECORD IV. C. 80

D major tonality

Phrases			Measures	Beats
V. 1.	A	a b c d	4	7½
		2 2 2 1½		
	B	e f g-	3-	6-
Refrain 1.	C	2 2 2-		
		h i i	3+	6+
		2 2 2		
	Conn.	{ i² 3	1	3
V. 2.	A'	a¹ b¹ c¹	3	7
		2 2 3		
	B'	j f¹ g¹-	3-	6¼-
Refrain 1.	C	2 2 2¼-		
		h i i	3+	6+
		2 2 2		
	Conn.	{ i² 3	1	3
V. 3.	A''	a¹ b² d¹	3	7
		2 3 2		
	B''	j f g-	3-	6-
Refrain 1.	C	2 2 2-		
		h i i	3+	6+
		2 2 2		
	Conn.	{ i² 3	1	3

V. 4.	$\left\{ \begin{array}{l} A'' \\ B'' \end{array} \right\}$	$\left\{ \begin{array}{lll} a^1 & b^2 & d^2 \\ 2 & 3 & 1\frac{7}{8} \\ f^1 & k & g^1 \end{array} \right\}$	3-	$6\frac{7}{8}$
			3+	$6\frac{5}{8}$
Refrain 2.	D	$\left\{ \begin{array}{lll} 1\frac{1}{8} & 2 & 2 \\ 1 & (?) & (?) \\ \frac{1}{2} & 3 & (2) \end{array} \right\}$	3?	$7\frac{1}{2}?$
			Conn. $\left\{ \begin{array}{l} i^2 \\ 3 \end{array} \right\}$	1 3
V. 5.	$\left\{ \begin{array}{l} A' \\ B'' \end{array} \right\}$	$\left\{ \begin{array}{lll} a^9 & b^1 & c^1 \\ 2 & 2 & 2\frac{1}{2} \\ j^1 & f & g \\ 2 & 2 & 2\frac{1}{2}- \end{array} \right\}$	3	$6\frac{1}{2}$
			3-	$6\frac{1}{2}$
Refrain 1.	C	$\left\{ \begin{array}{lll} h & i & i \\ 2 & 2 & 2 \end{array} \right\}$	3+	6+
			Conn. $\left\{ \begin{array}{l} i^2 \\ 3 \end{array} \right\}$	1 3

The song goes on this way through 17 verses, with endless small variations of the melodic theme, and an interesting play upon octaves as part of it. After verses 4 and 9 we have a different refrain and after verse 14 another. But the general rhythmic structure, which is in threes, is maintained fairly well although with numerous small variations. The measures are largely two-beat, but the phrases are three measures in length, and many of the single beats are split up into triplet eighth notes. The low beginning is rather unusual. The start is made on the sixth degree on the down beat and the melody drops to the fifth before rising to the third above the tonic. While it is very common to find songs in which the beginning and end are much lower than the highest notes, so low a beginning is not often encountered. Presumably the song would end on the third degree above the tonic for that is the ending of all the refrains.

No.2

Record IV. C62b.

J-98

Dance Song (pisik)⁽¹⁾

Sung by Haqumyaq, a Puuvitq woman.

A **B**

i ye ya - i ye yi ya - ai ti - ki - cai - ye - yi - vi - yu u - wa - li - ay - yu cam - na ti - ki - cai - ye

Verse 1, pt. 1.

C **Conn.**

e - yi - vi - yu i ye - e yai ye yi ya ye i ye ye yi ya - i ye yi ya - i ya i - ya -

Refrain

A' **B'**

i - ya u - wa - li - ay - yut - i nā - lō - y - u - it - i cap - ku ti - ki - cu - maq - cu - yit ti - ki - cai - ye - yi - vi - yu

Verse 1, pt. 2.

C' **Conn.** **A²**

i ye ya - i ye yi ya ye yi ye ye yi ya - i ye yi ya - i i ya - i yai ye ya

Refrain **B'** **V. 2, pt. 1.**

i ye yi ya - i ti - ki - cai - ye - yi - vi - yu u - wa - lin - yut - i cam - na ti - ki - cai - ye - yi - vi - yu

C² **Conn.** **A³**

i ye ya - i ye yi ya ye i - ye ye yi ya - i ye yi ya - i ya i ya i ya cā - vi - y - u - it -

Refrain **B²** **V. 2, pt. 2.**

i - a - lin - yut - i cap - ko - a cā - vi - y - u - it - i cap - ku ti - ki - cu - maq - cu - y - in ti - ki - cai - ye - yi - vi - yu i ya yai

Conn. **A⁴** **Refrain**

ye yi ya ye i ye ye yi ya - i ye yi ya - i ya i ya i ya i ye ya - i ye yi yai

Verse 3, pt. 1.

B' **C³** **Conn.** **A**

ti - ki - cai - ye - yi - vi - yu u - i - vat - i qa - cam - na ti - ki - cai - ye - yi - vi - yu i ya - i ya ka - hi - y - u - m - i - cap - ko - a (2)

Verse 3, pt. 2.

(1) The singer became short of breath toward the end, which accounts for mistakes and extra rests.

(2) Spoken: (aiyoqinapku)

No. 2. RECORD IV. C. 62B

Phrases		A major tonality					Measures	Beats
V. 1. pt. 1.	{ A	{ a	a ¹	b	b ¹		4	9
	{ B	{ 2	2	2	3		4	8½
Refrain	C	{ 2	1½	2	3		6	12
		{ e	b ²	a ³	a ³	b b ³		
		{ 2	2	2	2	2 2		
		Conn. { f b ⁴					2	4
		{ 2 2						
V. 1. pt. 2.	{ A'	{ a ²	a ⁴	b	b ²		4	8
	{ B'	{ 2	2	2	2		4	8½
		{ fa	c ¹	d	d ²			
		{ 2	2	2	2½		6	11½
Refrain	C'	{ e ¹	b ²	a ³	a ³	b b ⁵		
		{ 2	2	2	2	2 1½		
		Conn. { f a ⁵ -					2—	4
		{ 2 2						
V. 2. pt. 1.	{ A''	{ 1	a ¹	b	b ⁶		4	7½
	{ B'	{ fa	c ¹	d	d ²		4	8
		{ 2	2	2	2		6	12
Refrain	C''	{ e	b ²	a ⁶	a ³	b b ⁴		
		{ 2	2	2	2	2 2		
		Conn. { f b ⁴ b ⁵					3	6
		{ 2 2 2						
V. 2. pt. 2.	{ A'''	{ a ²	a ²	a ²	b	b ²	5	10
	{ B''	{ 2	2	2	2	2	4	8
		{ a ⁶	c ¹	d	d			
		{ 2	2	2	2		6	11½
Refrain	C'''	{ e ²	b ²	a ³	a ³	b b ⁷		
		{ 2	2	2	2	2 1½		
		Conn. { f b ⁴					2	4
		{ 2 2						
V. 3. pt. 1.	{ A''''	{ a ⁷	a	b	b	x?	4?	8?
	{ B'	{ 2	2	2	2	1½	4	8
		{ fa	c ¹	d	d			
		{ 2	2	2	2		6	11½
Refrain	C''''	{ e ²	b ²	a ³	a ³	b b ⁷		
		{ 2	2	2	2	2 1½		
		Conn. { f b ⁷					2	3½
		{ 2 1½						
V. 3. pt. 2.	A''''''	{ a ⁴	a ²	-	-	-	-	-
		{ 2	2	-	-	-		

This is an exceedingly regular song. The prevailing number of beats for the measure is two. The succession of measures is almost invariably 4, 4, 6, 2, but observe the extra measure in the connective between the parts of verse two

and the extra measure in the first phrase of the second part of the second verse. The extra measure in the first part of the third verse, which is a rest, should not be considered as part of the song and probably would not occur in another rendition, for the singer was becoming out of breath and many little irregularities toward the end of the song bear testimony to this fact. The actual succession of beats as found in the phrases is not regular, however, even though the measures that contain them are fairly so. Although the refrain has but one phrase while the verse part has two, it is sufficiently long so that with the connective it becomes as long as the other part.

The song begins on the third degree of the scale on the first beat of the measure and presumably, if finished, would end on the same tone. This is the general level.

No 3.
Record IV C. 93.

Dance Song (pisik).⁽¹⁾

—Haqumyaq, a Puivliq woman.

♩ = 84

A **B**

ai ya-i ye ye ya aq-o-nig-mi-ug-a nu-na-mica-mag-a aq-o-nig-mi-ug-aq

Verse 1, pt. 1. **C** **Conn.**

ai ya-i ye i ya a-i ya qai ya-i ye yi ya ai ya-i ye ya-ai ye i i ya-

A **Refrain I** **B¹**

a-i ya cu-na-cu-at-i ima pic-i-ya-cu-at-i na-la-qci-vaktu-ni aq-o-nig-mi-ug-aq

Verse 1, pt. 2. **Conn.** **A**

ai ya i ye i ya i ya i ya ai ya i ye i ya aq-o-nig-mi-ug-a

B² **Verse 2, pt. 1.** **D**

tei-ku-mica-mag-a aq-o-nig-mi-ug-aq ai ya i ye i ya i ai ya i ye

Conn. **A** **Refrain II**

yi ya-ai ya-i ye yai yai i ya i ya tu-piq-yat-i i-mag nig-i-oy-yu-it-i

B³ **Verse 2, pt. 2.** **D** **Conn.**

qay-veq-cu-vaktu-ni aq-o-nig-mi-ug-aq ai ya i ye i ya-ai ya ya-

E **F**

i ya-a tu-nu-cin-aq-pa-ya-li e ya i yai i ya tu-nu-cin-aq-pa-ya-li e ya-i ya-

Verse 3, pt. 1. (Really a new song) **G** (ext) **Conn.**

ai i-ya tu-nu-cin-aq-pa-ya-li a-i ya hai ya-i ya-ai yi a a i yai ye ei ya

Ref. III

i ya ga tu - nu-cin-aq-pa-ya-li-i tci-koy-yu-ayt-i cam-na tu-nu-cin-aq-pa-ya-li
Verse 3. pt. 2.

e ya-i ya-a-i ya tu-nu-cin-aq-pa-ya-li a-i ya hai ya-i ya-ai ya-i yai ya i ye
Refrain III

i ya i ya nāt- ceqag-neyt-i cam-na tu-nu-cin-aq-nex-tu-yo u-mi-i-viy-nuni-ma tu-nu-cin-aq-
Verse 4. pt. 1.

pa-ya-li tu-nu-cin-aq-pa-ya-li a-i ya hai ya-i ya-ai ya-i ya- i ye i ya
Refrain III

i ya tu - nu-cin-aq-pa-ya-li nu-nay-yu-ayt-i cam-na tu-nu-cin-aq-pa-ya-li e ya i ya-
Verse 4. pt. 2.

ai i ya tu-nu-cin-aq-pa-ya-li a-i ya hai ya-i ya-ai yai ye i ya
Refrain III

i ya tuk-tu-qag-neyt-i cam-na tu-nu-cin-aq-nex-tu-yo tu-nu-cin-aq-pa-ya-li
Verse 5. pt. 1.

e ya-i ya - a-i ya tu-nu-cin-aq-pa-ya-li a-i ya hai ya-i ya-ai yai ya
Refrain III

he he he i

(1) A false start was made on this song and the singer began again
 The incorrect beginning has not been indicated here

No. 3. RECORD IV. C. 93

Tonality uncertain

B major or G# minor

Phrases		Measures	Beats
V. 1. pt. 1.	{ A	2	6½
	{ B	4	10
Refrain 1.	C	3	9
	Conn.	{ b³ b⁴ 2 2	2 4
V. 1. pt. 2.	{ A	2	6½
	{ B'	4	10
Refrain 1.	C	3	9
	Conn.	{ h b⁵ 2 1½	2 3½
V. 2. pt. 1.	{ A	2	6½
	{ B''	4	11
Refrain 2.	D	4	8
	Conn.	{ b³ b⁸ 2 1½	2 3½
V. 2. pt. 2.	{ A	2	6½
	{ B'''	4	11
Refrain 2.	D	4	8?
	Conn.	{ h j 2 1½	2 3½
Really a new song			
V. 3. pt. 1.	{ E	4	8
	{ F	4	8
Refrain 3.	G	6	12
	Conn.	{ k¹ k⁴ 2 2¼	2 4¼

Phrases				Measures	Beats
V. 3. pt. 2.	{ H I	{ $\frac{1}{8}$	q 1 k ⁵	3	7 $\frac{3}{8}$
			3 $\frac{1}{2}$ 2 2	4	8
Refrain 3.	J	{ 2	n ¹ j m ¹ m	6	13
			2 2 2		
			(s t) k ⁶		
			2 2 3		
			Conn. { k ⁷ k-	2	3 $\frac{1}{2}$
			2 1 $\frac{1}{2}$		
V. 4. pt. 1.	{ H' I'	{ $\frac{1}{2}$	q 1 k ¹	3	8
			3 $\frac{1}{2}$ 2 2	4	8
Refrain 3.	J'	{ 2	n ² j m ¹ m	6	13
			2 2 2		
			(s ¹ t) k ⁸		
			2 2 3		
			Conn. { k ⁷ k-	2	3 $\frac{1}{2}$
			2 1 $\frac{1}{2}$		
V. 4. pt. 2.	{ H' I''	{ $\frac{1}{2}$	q 1 k ¹	3	8
			3 $\frac{1}{2}$ 2 2	4	8
Refrain 3.	J''	{ 2	u j m ¹ m	6	11 $\frac{1}{2}$
			2 2 2		
			(s ² t ¹) x		
			2 2 1 $\frac{1}{2}$		
			Conn. { k ⁷ k ⁹	2	3 $\frac{1}{2}$
			2 1 $\frac{1}{2}$		
V. 5. pt. 1.	{ IH I'	{ 2	n ¹ j 1 k ¹	4	8
			2 2 2	4	8
Refrain 3.	J'''	{ 2	n ¹ j m ¹ m	5?	9 $\frac{1}{2}$?
			2 2 2		
			(s ² t) v		
			2 2 1 $\frac{1}{2}$?		

In this song we have two joined which are quite unlike except that they employ the same tones of a scale. The first song begins on the fifth degree of the major key with the first beat of the measure. Note the two refrains, one for the first verse and one for the second. The song ends on the third.

The second song is joined to the first by a new connective, but the verse proper opens on the last half of the up beat, on the fifth degree. The plan in this song is slightly different. There is really only one refrain, for J is so near G that it was a question which letter to give it. Whereas three-beat measures were fairly common in the first song here they are quite rare and give place to two-beat measures. In the first song the pair of phrases was the same for the second part of the verse as for the first, but in the second song the pairs are different for the two halves. In the second verse of the new song, or V. 4 as it is given in the text, the first part is nearly identical with the first part of the previous verse but is followed by the J refrain rather than by the G.

The song ends on its general level, the third degree of the scale.

No. 4.
Record IV C. 78b.

Another Dance Song (pisik)

joined, without loss of beat, to a preceding song. It is nearly absolutely regular in tempo.
composed and sung by Uqahaqa Puuvhiq woman.

♩ = 112 - 108.

A mau-na hai ye ya ai-yum- i-vak-tug-a - a - ai nā-teeq-hoq-tu-nuk- i ai-yum-i vak-tug-a
Verse 1, pt. 1

A¹ a-ai mau-na ai ya-ai ye ya ma-u-na i *va¹ ya¹ pt. 1* **Conn.** **A²** i ya ha i ya mau-na hai ye ai-yum-i-vak
Verse 1, pt. 2

Refain **B** tum-a-a-a-i ci-lay-yu-a qam-ma a-u-ya-lix-yam-man i ya ha
A² i ya mau-na hai ye ai-yum-i-vak- tum-a-a-a-ai ci-lay-yu-a qam-ma o ki -
Verse 2, pt. 1

A¹ **Conn.** **A³** u-lix-yam-man i ya ha i ya ci-lay-yu-a qam-ma o-ki- u-lix-yam-man ha-i
Verse 2, pt. 2

B¹ **A** **Conn.** **A⁴** ey-tu-ay-yum-ni- lu in-yu-ma-vak-tug-a i ya- i ya mau-na hai ye
Verse 3, pt. 1

B² ai-yum-i-vak-tug-a-a-ha- i ya ci-lay-yu-a qam-ma o-pin-ya-lix-yam-man

A¹ **Conn.** **A⁵** **B³** ai *See change above as indicated in first verse* i ya - i ya mau-na hai ye ā-li-en-ay-laq-pa-a ha- i cā-ni-Kuk
Verse 3, pt. 2

AB pi-cik-ci-ya u-na in-yu-ma-vak-tug-a i ya mau-na ai ya ai ye ya ma-u-na i
Refain.

Conn. A^6+ B^4

i ya - i ya tiŋ-mi-yal- yu-ya na-laŋ-ci-yaŋ-aŋ-ma-an ha-i no-ya-ya-yu-ik- i qay-leq.

Vers 4. pt. 1.

A^+ Conn $A-$

tu-a-taq-pik ha-i mau-na ai ya ai ye ya ma-u-na-i ya hai i ya ha i mau-na hai ye...

Refrain Vers 4. pt. 2.

No. 4. RECORD IV. C. 78 B

B major tonality

Phrases					Measures	Beats
V. 1. pt. 1.	{ A B	{ }	a b c c ¹	4	8	
			d e c c ¹	4	8	
Refrain	A'	{ }	2 2 2 2	4	8	
			a b ¹ c c ²	4	8	
			2 2 2 2			
			Conn. { c ³ b ² 2 1	1	3	
V. 1. pt. 2.	{ A''+ B	{ }	1 a ³ b ¹ c ⁴	3	8	
			2 2 3	4	8	
Refrain	A'	{ }	d e c c ¹	4	8	
			2 2 2 2	4	8	
			a b ¹ c c ²	4	8	
			2 2 2 2			
			Conn. { c ³ b ² 2 1	1	3	
V. 2. pt. 1.	{ A''+ B'	{ }	1 a ³ b ¹ c ⁴	3	8	
			2 2 3	4	8	
Refrain	A'	{ }	d e c c ⁵	4	8	
			2 2 2 2	4	8	
			a b ¹ c c ²	4	8	
			2 2 2 2			
			Conn. { c ³ c ⁶ 2 2	2	4	
V. 2. pt. 2.	{ A'''+ B'	{ }	a ¹ b c c ¹	4	8	
			2 2 2 2	4	8	
Refrain	A'	{ }	d e c c ⁵	4	8	
			2 2 2 2	4	8	
			a b ¹ c c ²	4	8	
			2 2 2 2			
			Conn. { c ⁶ b ² 2 1	1	3	

Phrases					Measures	Beats
V. 3. pt. 1.	{ A''' + B'' }	{ 1	a ⁹	b ¹ c c ⁷	4	9
			2	2 2 2 2	5	10 $\frac{3}{4}$
			d	e + g c ⁶ c ²		
			2	2 $\frac{3}{4}$ 2 2 2		
Refrain	A'	{	a	b ¹ c c ²	4	8
			2	2 2 2 2		
Conn. { c ⁶ b ² 2 1					1	3
V. 3. pt. 2.	{ A'''' + B'' ' + }	{ 1	a ^e	b ¹ c c ²	4	9
			2	2 2 2 2	5	10
			d ¹	d f g c ⁶		
			2	2 2 2 2		
Refrain	AB	{	b ²	a ⁹ g c ⁷	4	8
			2	2 2 2 2		
Conn. { c ⁶ c ⁶ 2 2					2	4
V. 4. pt. 1.	{ A'''' + B'' '' }	{	a ¹	b c c ⁶	4	8
			2	2 2 2 2	4	8
			d	e c c ⁸		
			2	2 2 2 2		
Refrain	A' +	{	a	b ¹ c c ⁷	4	8
			2	2 2 2 2		
Conn. { c ⁹ 3					1	3
V. 4. pt. 2.	A	{	a	- - - -		
		{	2			

The song begins on the fifth degree of the scale on the first beat of the measure and apparently ends on the third, with the refrain. This is the general level. The melodic changes from verse to verse are quite frequent but the regularity of metre and form is very unusual. The song is quite as regular in tempo as in these other respects. Ordinarily there are slight shifts or increases in speed as a song proceeds. This is due, no doubt, in part, to nervousness or to the disconcerting effect of singing into a phonograph.

No 5.

Dance Song (pisik).

Record IV.C85a. Composed by Tucayyq, an Akuliakatak man. ———

Sung by Kaneeyq, a Puivhiq girl.

A **B** **C**

qa- noq u-naq u-na-tayl-a- yo- mo pic-u-ka- li- uy u-na-tayl-a- yom-o i ya-am-a

Verse 1. pt. 1. **Refrain**

Conn. **A¹** **B¹**

i ya-am-e ye yam- a tim-mi-i-qam-nikai- yoy- ap-kum-o mi-lu-un-mi-ik u-na-tayl-a-

Verse 1. pt. 2.

C **Conn.** **A**

yo i ya-am-a i ya-am-e ye yam- a qa- noq u-naq u-na- tayl- a- yom- o

Refrain **Verse 2. pt. 1.**

B¹ **C** **Conn. A³** **B¹**

qiy-a-ly-ti- ioy u-na-tayl-a-yo tim- mi-qam-nikai- yoy-ap- kum-o mi-lu-un-mik

Verse 2. pt. 2.

C **Conn.** **A⁴** **B¹**

u-na-tayl-a-yo qa- noq u-naq u-na- tayl-a-yom- o qey-neq-toy-ti-

Verse 3. pt. 1.

C **Conn.** **A⁵**

ioy u-na-tayl-a-yo i ya-am-a i ya-am-e ye yam- a tim- mi-qam-nik ai-

Refrain **Verse 3. pt. 2.**

B² **C¹**

yoy-ap-kum-o i-cukeam-ni- in ai-yay-ta-yo i-ya-am-a i ya-am-e ye

Refrain

Conn. **A⁶** **B¹** **C** **Conn.**

he yam-a qa- noq u-naq u-na- tayl-a-yom- o u-qat-iy-ti- ioy u-na-tayl-a-yo tim-

Verse 4. pt. 1. **V. 4 pt. 2.**

A⁵ **B²** **C¹**

ah mi-qam-nikai- yoy-ap-kum-o ni-yam-mi- ioy u-na-tayl-a-yo i ya-am-a i ya-am-e ye [u hu hu u hu hu]

Refrain

No. 5. RECORD IV. C. 85 A

Phrases		E major tonality				Measures	Beats
V. 1. pt. 1.	{ A	{	a	b	c	3	6 $\frac{1}{4}$
			2	2	2	3	6
	{ B		d	e	f	2	2
Refrain	C	{	g	g		2	4 $\frac{1}{2}$
			2 $\frac{1}{2}$	2			
			Conn. { f ¹ f ²			2	4 $\frac{1}{2}$
			2 $\frac{1}{2}$ 2				
V. 1. pt. 2.	{ A'	{	a ¹	h	.	2	6 $\frac{1}{2}$
			3 $\frac{1}{2}$	3		3	5 $\frac{1}{2}$
	{ B'		d	e	f ³	2	1 $\frac{1}{2}$
Refrain	C	{	g	g		2	4 $\frac{1}{2}$
			2 $\frac{1}{2}$	2			
			Conn. { f ¹ f ⁴			2-	3 $\frac{1}{2}$
			2 $\frac{1}{2}$ 1				
V. 2. pt. 1.	{ A''	{	a ²	h ¹		2	6
			2 $\frac{1}{2}$	3		2	5
	{ B'		d	ef		2	3
Refrain	C	{	g	g		2	4 $\frac{1}{2}$
			2 $\frac{1}{2}$	2			
			Conn. { f ¹ f ⁴			2-	3 $\frac{1}{2}$
			2 $\frac{1}{2}$ 1				
V. 2. pt. 2.	{ A'''	{	a ³	h		2	6
			2 $\frac{1}{2}$	3		2	5
	{ B'		d	ef		2	3
Refrain	C	{	g	g		2	4 $\frac{1}{2}$
			2 $\frac{1}{2}$	2			
			Conn. { f ¹ f ⁴			2-	3 $\frac{1}{2}$
			2 $\frac{1}{2}$ 1				
V. 3. pt. 1.	{ A''''	{	a ²	h ²		2	6
			2 $\frac{1}{2}$	3		2	5
	{ B'		d	ef		2	3
Refrain	C	{	g	g		2	4 $\frac{1}{2}$
			2 $\frac{1}{2}$	2			
			Conn. { f ¹ f ⁴			2-	3 $\frac{1}{2}$
			2 $\frac{1}{2}$ 1				
V. 3. pt. 2.	{ A'''''	{	ah	h	x?	3?	6?
			2 $\frac{1}{2}$	3	2?	2	5
	{ B''		d	ef ¹		2	3
Refrain	C'	{	g	g	f ⁶	3	7 $\frac{1}{2}$
			2 $\frac{1}{2}$	2	3		
			Conn. { f ⁶			1-	2 $\frac{1}{2}$
			2 $\frac{1}{2}$				

Phrases				Measures	Beats
V. 4. pt. 1.	{ A'' '' '' }	{	a ² h	2	6
			2½ 3		
			d ef		
	{ B' }	{	2 3	2	5
Refrain	C	{	g g	2	4½
			2½ 2		
Conn. { f ¹ f				2-	3½
				{ 2½ 1	
V. 4. pt. 2.	{ A'' '' '' }	{	ah h	2	6
			2½ 3		
			d ef		
	{ B'' }	{	2 3	2	5
Refrain	C'	{	g g f ⁷	3	6
			2½ 2 1½		

The connectives in this song, while quite regular, really should be considered as part of the refrain, which otherwise would be considerably curtailed. As a whole the verses are remarkably uniform, but occasional half-beats throw the rhythm off. The measure of rest in the first phrase of verse 3, pt. 2, is probably not always inserted here. The singer was out of breath. The two C' refrains are longer than the others, with the connective additional. The song should be compared with No. 18 for similarity of structural plan which the tabular analysis shows.

The tune begins on the last quarter of the final beat of the measure and on the third degree of the scale. This is also the tone upon which it ends, as well as the general level.

No. 6.
Record IV C. 94.

Dance Song (pisik).

by Kulahuk, a Kiluciktok man.

Really a combination of two songs.

I A
J-112.
pi-tq-caun:ma u-na a-va-ta-ni- ya-leq-ma-ni tum-i-mun ma-u-na pang-a-ya-leq-

Verse 1 of Song I
C
cin-ag-mi-li ya- i ye ya-a- i ye yai ya-i yi ya e ya-i ya-ai ya ya-i

Refain
D
ya^f ya- i ye^g i ya ya- i ye ya- i ya-a- i yai ye i ye e e a-vug-a-i ya

II A
B
in-yu-ma-u- ya-yi-vik tu-nu-mu- yam-ni in-yu-ma-u- ya-yi-vuga a-vuga-i

C
ya- i ye ya- i ya- a- i ya a-vug-a-i ya ye ya-a- i ya - ai ya- i ya- a- i ye

Conn. A²
i ya- a- i ya nay-yu-tit-uqa ku-la-vay- yu-it i-lag-ey-u- na-in-ap-kin in-yu-ma-u-

B¹
Verse 1. pt. 2.
C¹
ya-yi-vuga a-vug-a-i ya-a yai ya-i ya a-a-ai ya a-vug-a-i ya ye ya-a-i ya-

Refain
Conn. A³
ai ya- i ya- a- i ye i ya- a- i ya a-vug-a-i ya in-yu-ma-u- ya-yi-vik ki-van-mu-

B
Verse 2. pt. 1.
C¹ A¹ Conn. A⁴
yam-ni in-yu-ma-u- ya-yi-vuga i ya- a- i ya nay-yu-tit-u qa

Ref as in V. 1. pt. 2.
Verse 2. pt. 2.

B^I

uy-yu-ya-lu-it i-lag-ey-u-na-in-ap-kin in-yu-ma-u-ya-yi-vum-a

C^I A^I Conn. A⁴ B

i ya-a-i ya a-vum-a-i ya in-yu-ma-u-ya-yi-vik ki-lu-mu-

Verse 3. pt. 1.

C^I A^I Conn.

yam-ni in-yu-ma-u-ya-yi-vum-a i ya-a-i ya

A⁴ B^{II}

qey-neq-tut-a qa ak-ca-ya-lu-it i-lag-ne-yu-na-in-ap-kin in-yu-ma-u

Verse 3. pt. 2.

C^{II} A^{II}

ya-yi-vum-a a-vum-a-i ya yai ya i ya-a-a-i ya a-vum-a-i ya yeyai ya

Refrain

a-ai ya-i ya.

No. 6. RECORD IV. C. 94

There are two songs joined in this tune which has been given as one. The tonality of both is C major.

SONG I

	Phrases		Measures	Beats
V. 1.	{ A B }	a b b ¹ c	4	8½
		2 2 2 2½		
		c ¹ c ¹ cb d x	4	9
Refrain	{ C D }	2 2 2 2 1		
		e e ¹ b ² b ² -f f ¹ -	6	12
		½ 2 2 2½ 2 2 1		
		g h h ¹ i	4	12
		½ 3 2 3½ 3		

So far as this goes it conforms to the regular type. It begins on the third degree of the scale on the first beat of the measure, and ends on the same tone. There is no pronounced general level.

SONG II

Phrases		Measures		Beats
V. 1. pt. 1.	{ A	{ a b c	3	6½
	{ B	{ 3 2 1½	4	9
		{ d e f g		
Refrain	{ C	{ 2 2½ 2 2½	4	8½
	{ A'	{ h d¹ c¹ c²	4	10
		{ 2 2 2½ 2		
		{ a b¹ c³ c²		
		{ 3 3 2 2		
	Conn.	{ c⁴ c²	2	4
		{ 2 2		
V. 1. pt. 2.	{ A''	{ a¹ b² c-	3	6½
	{ B'	{ 3 2 1½	4	9
		{ d² e¹ g¹ g		
Refrain	{ C'	{ 2 2½ 2 2½	4	8½
	{ A'	{ h d d³ c⁵	4	10½
		{ 2 2 2 2½		
		{ a¹ b¹ c³ c²		
		{ 3½ 3 2 2		
	Conn.	{ c⁴ c²	2	4
		{ 2 2		
V. 2. pt. 1.	{ A'''	{ a¹ d³ c²	3	7
	{ B	{ 3 2 2	4	9
		{ d e f g		
Refrain	{ C'	{ 2 2½ 2 2½	4	8½
	{ A'	{ h d d³ c⁵	4	10½
		{ 2 2 2 2½		
		{ a¹ b¹ c³ c²		
		{ 3½ 3 2 2		
	Conn.	{ c⁴ c²	2	4
		{ 2 2		
V. 2. pt. 2.	{ A'''	{ a² b² c⁶	3	6½
	{ B'	{ 3 2 1½	4	9
		{ d² e¹ g¹ g		
Refrain	{ C'	{ 2 2½ 2 2½	4	8½
	{ A'	{ h d d³ c⁵	4	10½
		{ 2 2 2 2½		
		{ a¹ b¹ c³ c²		
		{ 3½ 3 2 2		
	Conn.	{ c⁴ c²	2	4
		{ 2 2		
V. 3. pt. 1.	{ A⁴'	{ a² b³ c²	3	7
	{ B	{ 3 2 2	4	9
		{ d e f g		
Refrain	{ C'	{ 2 2½ 2 2½	4	8½
	{ A'	{ h d d³ c⁵	4	10½
		{ 2 2 2 2½		
		{ a¹ b¹ c³ c²		
		{ 3½ 3 2 2		
	Conn.	{ c⁴ c²	2	4
		{ 2 2		

Phrases				Measures	Beats		
V. 3. pt. 2.	{ A'' '' ₂ {	a ²	b ⁴	c ⁷	3	6½	
		3	2	1½			
		{ B'' {	d ²	e ¹	g ¹	4	9
			2	2½	2 2½		
Refrain	{ C''- {	h ¹	d ³	c ⁵	3	7½	
		3	2	2½			
		{ A'' {	a ³	b ¹ -	c ³ ?	4-	8
			3	2	2 1		

Note the shortening of the last refrain. An interesting feature and one that is most unusual is the utilizing of an A phrase in the refrains. The song is one of the most regular in the entire collection. It begins on the third degree, first beat of the measure and ends on the same tone. This is the general level.

No. 7

Record IV.C.79a.

Prince Albert Sound Dance Song (pisik).

Kāneyoq, a Puuvtiq girl.

A **B**

ye ye i-ye yi ya-ai ic- u-ma-u-ya-yi-vik nu-nay-yu-ay-muni-ma-a ic-u-ma-u-

Verse 1. pt. 1.

C **Conn.** **A¹**

ya-yi-vik i yai ye ya-ai yai yai yai yai i ya- i yay am- o- tit-cay-yu-it-

Refrain

Verse 1. pt. 2.

B¹

i-i nāy- yu-liy-yu-it cap-ko-ai ic-u-ma-ya-lu-yit-i-i ic-u-ma-u-ya-yi-vik.

C **Conn.** **A²** **B²**

i ya- i ya i yai ye yai ye ya ic-u-mau-ya-yi-vik ai tci-koy-yu-ay-

Refrain

Verse 2. pt. 1.

C¹ **Conn.** **A¹**

muni-ya ic-u-mau-ya-yi-vik i yai ye ya-ai yai yai yai yai i ya i ya am-

Refrain

B³

o-tit-cay-yu-it- i nāy- yu-liy-yu-it cap-ko-ai ic-u-ma-ya-lu-yit-i

C **Conn.** **A³**

ic-u-mau-ya-yi-vik i ya i ya-i yai ye yai ye ya ic-u-mau-

Ref. as at first, but half step lower.

Verse 3. pt. 1.

B⁴ **C** **Conn.** **A⁴**

ya-yi-vik qal-yi-ya-yug-muti ic-u-mau-ya-yi-vik i ya- i ya pi-cay-yay-yu-tu

Ref. as at first, but now in new key

Verse 3. pt. 2.

B⁵ **C²**

i-ma-a qi tau-yay-yu-y-tu ic-u-ma-yāl-uy-it- i ic-u-mau-ya-yi-vik i yai ye ai yai yai

Refrain

Conn. **A**

yai yai yai ye i-ya-i ya-ai ya ye ya-ai ya qi-caq-leq-pak-tum-a
Verse 1.

B **C**

nu-na-min ca-mag-a tu-bak-taq-cam-nik qi-caq-leq-pak-tum-a ye i-ya-ai
Refrain

D

ya-i ya ai i ye-i ye-i ya-ai ye ye yi ya-i yai ya-i yai ya-

(Conn.) **E** **B¹**

ai yai yai i ya-i ya ä-mi-cu-yay-yu-in i-malx-yam-mata qa-yaq-taq-cam-nik-i
Verse 2.

C¹ **D¹**

ti-yu-la-ug-pik ye-i ya-ai ya-i ya i ye-i ye-i ya-ai i-ye yi
Refrain

(1) Conn. **E¹**

ya-i ya-i ya-i yai ya i-ya-i ya ay-na-qä-tay-ä-li-qey-neq-tay-li-i ya
Verse 3.

B² **C²** **D²**

qa-yaq-taq-cam-nik ti-yu-la-ug-pik ye-i ya ya-i ya-ai i ye-i ye-i
Refrain

(1) Conn. **C³** **AE+**

yai ye ye yi ya-i yai ya-i yai ya-ai ya-i ya-ai ye yai ya qa-yaq-tay-i
Verse 4

(ext) (1)

ma i-ma koi-ya-qu-la-yim-na-yi-va-ya nu-nam-nun-li-i i-ma nip-tai-ya-i

(1) Conn. **DB**

yu-in-man-lu i-ye yi ya-ai ya i-ye yi ya a qa ye yi yai ya-i ye yi ya qa

Insert.

C⁴ **D³** (ext.) **D³**

ye i ya ya-i ya-ai i ye-i ye-i yai ye ye yi ya-i yai ya-i yai ya-i yai

Refrain

Conn. **A¹** **B³**

ye i ya i ya ye yi yai ya qi-cay-leq-pak-tung a toi-ku-min cam-a tu-bak-taq cam-nik qi-

Verse 5. **C** **D²**

cay-leq-pak-tung a ye i ya ya-i ya-ai i ye-i ye-i yai ye ye yi yai yai

Refrain

(ext.) Conn. **A²**

ya-i yai ya-ai ya-i ya-ai ye ai ya u-yo-yun-u-a-ya qey-neq-tal-im-na

Verse 6 **DB** $\text{♩} = 116$ **CD**

tu-bak-taq cam-nik-ti-yu la-uq-pik ye i ya ya-i ya-i ye-i ye-i yai

Refrain

(ext.) Conn.

ye yi yai yai ya-i yai ya-ai ya-i ya ai ye ai ya—

Verse 7.

- (1) The song was interrupted in all these places, often for several beats, by the singer's coughing. As this obviously was not part of the song, but due partly to voice strain, the beats have not been given.

No. 7. RECORD IV. C. 79A

C major tonality

Phrases		Measures Beats	
V. 1. pt. 1.	A	4	8
	B	4	8
Refrain	C	3	7
	Conn.	2—	3½

Phrases				Measures	Beats
V. 1. pt. 2.	$\left\{ \begin{array}{l} A' + \\ B' \end{array} \right.$	$\left\{ \begin{array}{l} \frac{1}{2} \\ 2\frac{1}{2} \end{array} \right.$	$\left\{ \begin{array}{l} a^1 \ b^1 \ c \ c^6 \\ 2\frac{1}{2} \ 1\frac{1}{2} \ 2 \ 3 \end{array} \right.$	4	9½
Refrain	C	$\left\{ \begin{array}{l} 2 \\ f \end{array} \right.$	$\left\{ \begin{array}{l} 2 \ 2 \ 2 \ 2 \\ g \ b^1 \ e \ c^2 \\ 2 \ 2 \ 2 \ 2 \\ f \ c^2 \ c^3 \end{array} \right.$	4	8
		Conn. $\left\{ \begin{array}{l} c^4 \ c \\ 2 \ 1 \end{array} \right.$		2-	3
V. 2. pt. 1.	$\left\{ \begin{array}{l} A'' + \\ B'' \end{array} \right.$	1	$\left\{ \begin{array}{l} h \ f^1 \ c^7 \ c^3 \\ 2 \ 2 \ 2 \ 2 \\ d^1 \ b^1 \ e^1 \ c^2 \\ 2 \ 2 \ 2 \ 2 \\ f \ c^2 \ c^3 \ c^8 \\ 2 \ 2 \ 2 \ 2 \end{array} \right.$	4	9
Refrain	C'			4	8
		Conn. $\left\{ \begin{array}{l} c^4 \ c^5 \\ 2 \ 1\frac{1}{2} \end{array} \right.$		2-	3½
V. 2. pt. 2.	$\left\{ \begin{array}{l} A' + \\ B'' \end{array} \right.$	$\left\{ \begin{array}{l} \frac{1}{2} \\ 2\frac{1}{2} \end{array} \right.$	$\left\{ \begin{array}{l} a^1 \ b^1 \ c \ c^5 \\ 2\frac{1}{2} \ 1\frac{1}{2} \ 2 \ 3 \\ g \ b^1 \ e^2 \ c^2 \\ 2 \ 2 \ 2 \ 2 \\ f \ c^2 \ c^3 \\ 2 \ 2 \ 3 \end{array} \right.$	4	9½
Refrain	C			4	8
		Conn. $\left\{ \begin{array}{l} c^4 \ g^1 \\ 2 \ 1\frac{1}{2} \end{array} \right.$		2-	3½
V. 3. pt. 1.	$\left\{ \begin{array}{l} A''' + \\ B''' \end{array} \right.$	$\left\{ \begin{array}{l} 1\frac{1}{2} \\ 2 \end{array} \right.$	$\left\{ \begin{array}{l} b^1 \ i \ c^2 \\ 2 \ 2 \ 2 \ 2 \\ d^2 \ b^1 \ e^1 \ c^2 \\ 2 \ 2 \ 2 \ 2 \\ f \ c^2 \ c^3 \\ 2 \ 2 \ 3 \end{array} \right.$	4-	7½
Refrain	C			4	8
		Conn. $\left\{ \begin{array}{l} c^4 \ c^5 \\ 2 \ 1\frac{1}{2} \end{array} \right.$		2-	3½
V. 3. pt. 2.	$\left\{ \begin{array}{l} A'''' + \\ B'''' \end{array} \right.$	$\left\{ \begin{array}{l} \frac{1}{2} \\ 2 \end{array} \right.$	$\left\{ \begin{array}{l} a^2 \ b^2 \ c^3 \ c^4 \\ 2 \ 2 \ 2 \ 2 \\ d^1 \ b^1 \ e^2 \ c^2 \\ 2 \ 2 \ 2 \ 2 \\ f^2 \ c^2 \ c^3 \ c^3 \\ 2 \ 2 \ 2 \ 2 \end{array} \right.$	4	8½
Refrain	C''			4	8

New Song Joined to the Preceding

Conn.		$\left\{ \begin{array}{l} a \ a^1 \\ 2 \ 2 \end{array} \right.$	2	4
V. 1.	{ A	$\left\{ \begin{array}{l} b \ a^1 \ a \\ 2 \ 2 \ 2 \end{array} \right.$	3	6
	{ B		4	10
		$\left\{ \begin{array}{l} c \ d \ d^1 \ e \\ 3 \ 2 \ 2 \ 3 \end{array} \right.$		

	Phrases		Measures	Beats
Refrain	{ C	{ f a ² a ³	3	6
	{ D	{ 2 2 2 f ^a b ¹ g h b b ¹ 2 2 2 2 2 2	6	12
		Conn. { b ² b ³ - 2 1 $\frac{1}{2}$	2-	3 $\frac{1}{2}$
V. 2.	{ E	{ b ⁴ a ² a ²	3	6 $\frac{1}{2}$
	{ B'	{ $\frac{1}{2}$ 2 2 2 ad d ² e ¹ 3 2 2	3	7
Refrain	{ C'	{ f b ¹ a ³	3	6
	{ D'	{ 2 2 2 i b ¹ g ¹ ad ¹ b 2 2 2 2 2	5	10
		Conn. { a a ⁴ 2 1 $\frac{1}{2}$	2-	3 $\frac{1}{2}$
V. 3.	{ E'	{ $\frac{1}{2}$ j a ¹ a ⁵ x	4	9 $\frac{1}{2}$
	{ B''	{ ad d ³ e ¹ 3 1 $\frac{1}{2}$ 2	3	6 $\frac{1}{2}$
Refrain	{ C''	{ f ¹ b ¹ a ⁵	3-	5 $\frac{1}{2}$
	{ D''	{ 2 2 1 $\frac{1}{2}$ j a ⁶ gh l $\frac{1}{2}$ 2 2 $\frac{1}{2}$ 2 2	4	9
	{ C'''	{ f ² b ¹ a ⁷ 2 2 2	3	6
		Conn. { a ⁸ 2	1	2
V. 4.	{ AE+	{ b ⁴ a ² a ¹ a ⁹	4	9 $\frac{1}{2}$
	{ ext	{ 2 2 2 3 $\frac{1}{2}$ a ¹ a ² a ¹ a ¹ a ¹ a ¹ a ¹ + 2 2 2 2 2 2 3	7	15
Refrain	{ DB	{ gh ¹ ad ² e ¹ 2 2 2	3	6
	{ C''''	{ f a ² a ⁵	3	5 $\frac{1}{2}$
Refrain	{ D''''	{ 2 2 1 $\frac{1}{2}$ j a ⁶ gh l $\frac{1}{2}$ 2 2 $\frac{1}{2}$ 3	3	8
	{ ext.	{ a ¹ a ² a ³ 2 2 2	3	6
		Conn. { a a ⁴ 2 1 $\frac{1}{2}$	2-	3 $\frac{1}{2}$
V. 5.	{ A'	{ $\frac{1}{2}$ b ¹ a ¹ a ⁴	3-	6
	{ B''''	{ 2 2 1 $\frac{1}{2}$ d ¹ d ² d ¹ e ² $\frac{1}{2}$ 2 2 2 3	4	9 $\frac{1}{2}$
Refrain	{ C	{ f a ² a ⁵	3-	5 $\frac{1}{2}$
	{ D''	{ 2 2 1 $\frac{1}{2}$ j a ⁶ gh l $\frac{1}{2}$ 2 2 $\frac{1}{2}$ 3	3	8
	{ ext.	{ a ¹ b a ⁷ 2 2 2	3	6
		Conn. { a ⁸ 2	1	2

	Phrases		Measures	Beats
V. 6.	{ A''	{ j ¹ a ¹ a ⁴	3	6
	{ DB	{ ghl ⁹ d ¹ e ¹	3	6½
Refrain	{ CD	{ 2 2½ 2	5	11
	{ ext.	{ f a ¹ j a ⁸ ghl	3	6
		{ 2 2 2 2 3		
		{ b b a ⁷		
		{ 2 2 2		
	Conn.	{ a ⁸	1	2
		{ 2		

The song begins on the sixth degree but the persistent presence of the fifth establishes the major tonality, especially with the fourth and the second degrees, even though the sixth degree is very prominent throughout the song. It also begins on the first beat of the measure. The first half is quite regular in form although there are slight rhythmic deviations. The end is on the fifth degree, necessarily in a key a step lower, for the singer gradually flattened.

A second song is joined immediately to the first with a regulation connective. It begins on the sixth degree also, after the connective, and on the first beat of the measure. After the first verse the E phrase takes the place of the A. The form is different from the first song where there were only three phrases and the connective. Here there are four. It is interesting to observe the additional phrase in the refrain after the third verse. Beyond this point much of the regularity of form breaks down. In the fourth verse the first phrase is very long with an almost inseparable extension, and takes the place of two distinct phrases. Other like changes occur in the fifth and sixth verses which an examination of the music will reveal better than description. The song ends on the fifth degree, although it evidently is not finished.

No. 8.
Record IV 61.

An old Dance Song (pisik).

by Pix-uag, a Dolphin and Union Strait man.

A $\text{♩} = 88$

yai yai yai yai nā-lun-ax- ya-yi-van nu-nay-yumⁱ ma am-o-tey-yu-it-u ya yi yai

Verse 1. pt. 1. **B**

C **D**

ya-i ya- a-i ya i yai yi ya- i ya-a-a- i ya ya yi ya-i ya-i ya-i

E Conn. **A¹**

ya a qa ya yi ya-i ya-a i ya-ai ye i ya- i yai ko-may-yu-ya-lu-ka qi-leq

Verse 1. pt. 2.

B

qi-leq-ti-ly- (a) yu-it um-im- ma-yat- uin nā-lun-ax- ya-yi-van ya-i ya-ai

Refrain

C **D**

ya-i ya- a-i ya- i ya-i ya- i ya-a-a- i ya ya yi ya-i ya-i ya-i

E Conn. **A²**

ya-a qa ya-yi ya-i ya-a- i, ya-ai ye i ya- i ya-ai ya- i ye ya-i ya nā-lun-ax-

Verse 2. pt. 1.

BCDE Conn. **A³**

ya-yi-van tei-koy-yum i-ma am-o- tey-yu-it-u i-ya- i yai tu- pi-yaki i-

Verse 2. pt. 2.

B

mānā-lu-ni- tā-in-i ay-tu-ay-yu- ay-nun nā-lun-ax- ya-yi-van ya-i ya-ai ya-i ya

Refrain

C **D**

he he he he i-ya-i ya- i ya-a-a- i ya ya yi ya-i ya-i ya-i ya-a qa

No. 8. RECORD IV. C. 61

A major to F# minor tonality

Phrases		Measures		Beats
V. 1. pt. 1.	A	{ a b c a ¹ d e	6	12
	{ B	{ f a a	3	6
Refrain	C	{ c ¹ c ¹ a ²	3	6
	D	{ g h i	3	6
	E	{ d ¹ a ³ a ²	3	6
		{ 2 2 2		
		Conn. { a ² a ¹	2-	3½
		{ 2 1½		
V. 1. pt. 2.	A'	{ a ³ c ² (x?) da c ³ c ⁴ d e	7?	14?
	{ B	{ ½ 2 2 (2?) 2 2 1½ 2 2	3	6
Refrain	C	{ f a a	3	6
	D	{ c ¹ c ¹ a ²	3	6
	E	{ g h i	3	6
		{ 2 2 2	3	6
		Conn. { a ² a ³	2-	3½
		{ 2 1½		

Phrases		Measures		Beats
V. 2. pt. 1.	A''	$\left\{ \begin{array}{l} d^2 \ b \ a \ (a \ a^3) \ e^1 \\ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \end{array} \right.$	6	12 $\frac{1}{2}$
Refrain	B	$\left\{ \begin{array}{l} f \ a \ a \\ 2 \ 2 \ 2 \end{array} \right.$	3	6
	C	$\left\{ \begin{array}{l} c^1 \ c^1 \ a^2 \\ 2 \ 2 \ 2 \end{array} \right.$	3	6
	D	$\left\{ \begin{array}{l} g \ h \ i \\ 2 \ 2 \ 2 \end{array} \right.$	3	6
	E	$\left\{ \begin{array}{l} d^1 \ a^3 \ a^2 \\ 2 \ 2 \ 2 \end{array} \right.$	3	6
	Conn.	$\left\{ \begin{array}{l} a^2 \ a^4 \\ 2 \ 1\frac{1}{2} \end{array} \right.$	2-	3 $\frac{1}{2}$
V. 2. pt. 2.	A'''	$\left\{ \begin{array}{l} d \ d \ a \ (a^3 \ d^3) \ e \\ 2 \ 2 \ 2 \ 2 \ 2\frac{1}{2} \ 2 \end{array} \right.$	6	13 $\frac{1}{2}$
Refrain	B	$\left\{ \begin{array}{l} f \ a \ ? \ ? \\ 2 \ 2 \ 2 \ 2 \end{array} \right.$	4?	8?
	C	$\left\{ \begin{array}{l} c^1 \ c^1 \ a^2 \\ 2 \ 2 \ 2 \end{array} \right.$	3	6
	D	$\left\{ \begin{array}{l} g \ h \ i \\ 2 \ 2 \ 2 \end{array} \right.$	3	6
	E	$\left\{ \begin{array}{l} d^1 \ a^3 \ a^2 \\ 2 \ 2 \ 2 \end{array} \right.$	3	6
	Conn.	$\left\{ \begin{array}{l} a^2 \ a^3 \\ 2 \ 1\frac{1}{2} \end{array} \right.$	2-	3 $\frac{1}{2}$
V. 3. pt. 1.	A''''	$\left\{ \begin{array}{l} d^4 \ d \ a \ (a^5 \ a \ a^4 \ d^3) \ e \\ 1\frac{1}{2} \ 2 \ 2 \ 1 \ 2 \ 2 \ 2\frac{1}{2} \ 2 \end{array} \right.$	8	15 $\frac{1}{2}$
Refrain	B	$\left\{ \begin{array}{l} f \ a \ a \\ 2 \ 2 \ 2 \end{array} \right.$	3	6
	C	$\left\{ \begin{array}{l} c^1 \ c^1 \ a^2 \\ 2 \ 2 \ 2 \end{array} \right.$	3	6
	D	$\left\{ \begin{array}{l} g \ h \ i \\ 2 \ 2 \ 2 \end{array} \right.$	3	6
	E	$\left\{ \begin{array}{l} d^1 \ a^3 \ a^2 \\ 2 \ 2 \ 2 \end{array} \right.$	3	6
	Conn.	$\left\{ \begin{array}{l} a^2 \ a^1 \\ 2 \ 1\frac{1}{2} \end{array} \right.$	2-	3 $\frac{1}{2}$
V. 3. pt. 2.	A'''''	$\left\{ \begin{array}{l} d \ d \ a \ (a^3 \ a^3 \ a \ d-) \ e \\ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \end{array} \right.$	8	16 $\frac{1}{2}$
Refrain	B	$\left\{ \begin{array}{l} f \ a \ a \\ 2 \ 2 \ 2 \end{array} \right.$	3	6
	C	$\left\{ \begin{array}{l} c^1 \ c^1 \ a^2 \\ 2 \ 2 \ 2 \end{array} \right.$	3	6
	D	$\left\{ \begin{array}{l} g \ h \ i \\ 2 \ 2 \ 2 \end{array} \right.$	3	6
	E	$\left\{ \begin{array}{l} d^1 \ a^3 \ a^2 \\ 2 \ 2 \ 2 \end{array} \right.$	3	6
	Conn.	$\left\{ \begin{array}{l} a^2 \ a^3 \\ 2 \ 1\frac{1}{2} \end{array} \right.$	2-	3 $\frac{1}{2}$

Phrases			Measures	Beats
V. 4. pt. 1.	A'''''	{		
		$\frac{1}{2}$	d ⁵ d a (a ³ a ³) e ¹ +	6 12 $\frac{1}{2}$
	B	$\frac{1}{2}$	f a a	3 6
			2 2 2	
Refrain	C		c ¹ c ¹ a ²	3 6
			2 2 2	
	D		g h i	3 6
			2 2 2	
	E		d ¹ a ³ a ²	3 6
			2 2 2	
			Conn. { a ² a ¹	2- 3 $\frac{1}{2}$
			2 1 $\frac{1}{2}$	

V. 4. pt. 2.	A'''''	{	d ? ? - - - - -	- - -
		$\frac{1}{2}$	2	

This song is remarkably regular in every particular but both rhythm and number of measures in a group are upset here and there. The four-phrase refrain is unusual and very effective against the one-phrase verse. While the verse phrase is hardly divisible into sections, the refrain phrases B, C, D, E, might be regarded as sections, B and C being complementary and thus forming one phrase, D and E making another. Each verse part would then have three six-measure phrases, one for the verse and two for the refrain. The complementary nature of the B and C, D and E phrases is so clear and each is so complete in itself, however, that I have marked them individually. The song begins on the third degree, if the tonality is regarded as major, on the first beat of the measure, and ends on the same tone on the finishing of the refrain. This is the general level.

No 9.

Record IV.C. 96b
and IV.C. 97.

Dance Song (pisik).

Kunana, a Kilucikfok man.

♩-116. Pre.) A⁺

a a¹ b a² b¹ a³ c

i ya ha - i ya-a a-i ya-ai yi ya ci-vu y - a - na-luk-pa uv-a ai ye i ya

Verse 1. pt. 1.

B⁺

a³ d d² d e f f¹

i ya-ai yi ya tuc-i-yu-tix-yag-mi-yu-yo um-na-i-ma ciy-i-i-tum i-ma qi-ta- u-ta-a-luk

C⁺ D⁺

g b¹ b³ a⁴ c¹ h

a-i yai ya hai ya-i yai ya he yai yi ya-a qa ye yi ya-a qa qa-noq-li u-vag-a

Refrain Verse 1. pt. 2.

E⁺

h¹ a⁴ a² h² c a⁴ b⁵

du-la-ni-aq- pux-ya-ai yi ya ai ya qa-a-a pi-lu-aon iy- li-u-na- u-na-i-ma ku-lagm-

♩-120 A¹

The first record ends here
Part of Vt. pt. 2. and its Refrain
are missing.

a⁴ b¹ a⁵ c

(aq-paktumik) a-i ya yi ya-a ci-vu y - a-na-luk-pauv-a ai ye i ya

Verse 2. pt. 1.

B¹

a³ f f f f f⁺

ai ya-ai yi yai tuc-i-yu-tix-yag-mi-yu-yo um-na-i-ma qiy-a-lo-qan i-ma ka-tu- ut-a-ay-lu

C¹ D

g¹ j k a³ c² h⁵ g²

a-i yai ya hai ya-i yai ya he ye yi ya qa ye yi ya qa qa-noq-li u-vag-a du-la-ni-aq-

Refrain Verse 2. pt. 2.

F⁺

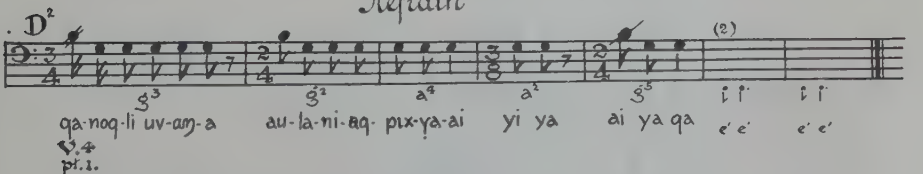
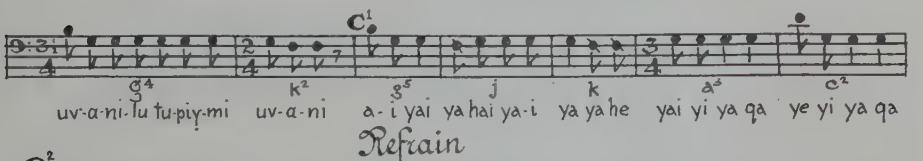
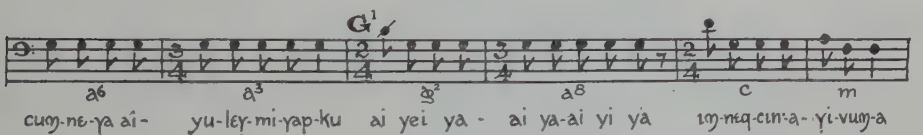
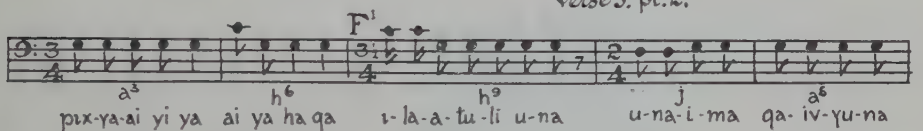
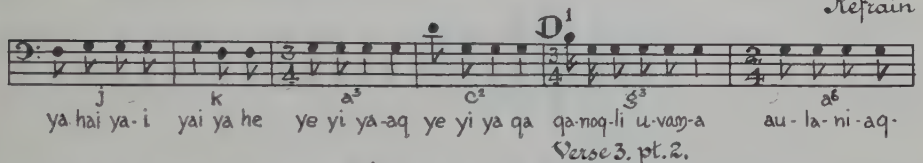
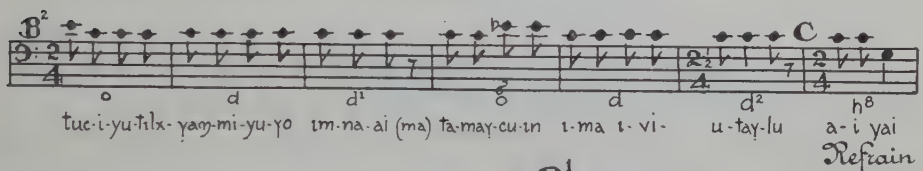
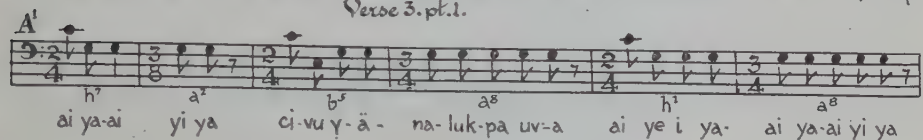
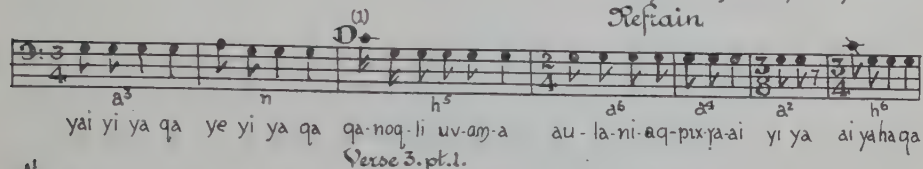
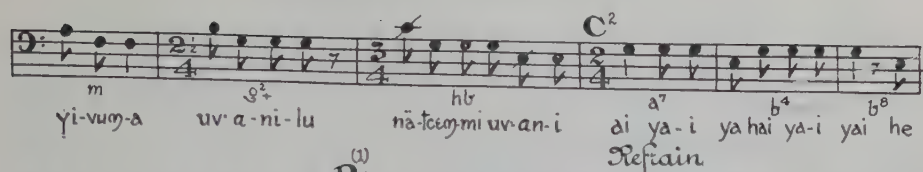
a⁴ a¹ h³ c³ k a⁶

pux-ya-ai yi ya ai ya ha-a qa i-la-a-tu-li i-ma-a u-na- i-ma qa-iv-

G⁺

a⁶ h³ h⁴ a⁴ l

yu-na-cuy-ne (ya) ai-yu-lex-mi-yapku-u qai ye i ya-ai ya- ai yi ya iq-neq-cin. a-



(1) The presence of this phrase here is doubtless due to a false start. Cf. v. 1. pt. 2, and v. 2. pt. 2.

(2) These were spoken, but the rhythm was well defined.

No. 9. RECORD IV. C. 96B AND 97

The tonality is irregular and lies between C and G major

Phrases		Measures	Beats
V. 1. pt. 1.	{ Prelude or conn. {	2	3½
	{ A {	6	13½
	{ B {	6	12½
	{ C {	5	12
V. 1. pt. 2.	{ D {	5	11½
	{ E {	—	—
	{	—	—
	{	—	—
V. 2. pt. 1.	{ A' {	5	13½
	{ B' {	6	12½
	{ C' {	5	12
	{	—	—
V. 2. pt. 2.	{ D {	5	11½
	{ F {	5	12½
	{ G {	6	14½
	{ C'' {	5	12
V. 3. pt. 1.	{ D {	5	11½
	{ A' {	6	13½
	{ B'' {	6	12½
	{ C {	5	12
V. 3. pt. 2.	{ D' {	4	11
	{ F' {	5	12½
	{ G' {	6	14½
	{ C' {	5	12
V. 4. pt. 1.	{ D'' {	5	10½
	{	—	—

The presence of the D phrase at the beginning of the third verse is probably a mistake, although the fact that it also occurs in the fourth may mean a new departure. Compare this with verse 1, part 2, and verse 2, part 2. The use of a connective form at the beginning is very uncommon. Another unusual feature is that the connectives, except in this instance, are missing entirely. At the end of the C phrases there is a measure, the fifth, which is not altogether a part of it, yet which does not stand alone in quite the same way that the connective usually does, especially in respect to the refrain just finished. This measure seems rather a return to the melody of the first part of the phrase. To call it a connective, is, however, not entirely without justification, and, considering the fact that the connective seems an almost invariable feature of the songs, it might be better to class these measures as such. An interesting variant of the usual form is the three-phrase structure of the second part of the verse. The first part has a two-phrase structure.

The song begins on the tonic, presumably, if the key be regarded as G major, and on the down beat. G is the general level of the tune and the third verse, which is the last complete one, ends there.

No. 10. RECORD IV. C. 27

Phrases		B \flat major tonality		Measures	Beats
V. 1. pt. 1.	{ A	{ a b b ¹ c		4	8 $\frac{1}{2}$
	{ B	{ 2 2 $\frac{1}{2}$ 2 2		3	6 $\frac{1}{2}$
Refrain 1.	{ C	{ a ¹ d d ¹		4	9 $\frac{1}{2}$
	{ AC	{ 2 3 2 2 $\frac{1}{2}$	c+	5	10 $\frac{1}{2}$
		{ a ² b- c c ¹ c ²			
V. 1. pt. 2.	D	{ g b ¹ b- cd dc d ²		6	13 $\frac{1}{2}$
Refrain 2.	{ C	{ 2 $\frac{1}{2}$ 2 2 2 2 3		4	7 $\frac{1}{2}$
	{ ext.	{ e f c ² - c ² -		3	7
	{ ext.	{ 2 2 1 $\frac{1}{2}$ 2		4	8 $\frac{1}{2}$
		{ cd c ¹ a ³			
V. 2. pt. 1.	{ A'	{ a ¹ - b- b ² c ¹		4	8
	{ B'	{ 2 2 2 2		4	9
Refrain 1.	{ C	{ d ³ b ² d ⁴ d ¹		5	10
	{ AC'	{ 2 2 3 2		5	10
		{ e f- c ¹ c ¹ c ³			
V. 2. pt. 2.	E	{ 2 2 2 2 2 3		6	13 $\frac{1}{2}$
Refrain 2.	C	{ a ² b- c c ⁴ c ⁵		6	12
		{ 2 2 2 2 2 2			

This is a rather unusual form of pisik. There are no connectives, but the verses are subdivided in the usual manner, although each part has its own refrain, which is not a very common occurrence. Probably the final refrain is not completed although the short form may be intentional. The melody starts on the fifth degree, the first beat of the measure, and whether the final refrain is cut off and should end like that to verse 1 or is meant to be short, the end is on the third degree. This is the general level.

No. 11.

Record IV. C. 100(a).

Dance Song (pisik).

—Nätcin, a Bathurst Inlet youth.

♩ = 92

A

u-yi-naq-pa-i ya-i yai ya-ai ne-qi-tu-yoq qa-ni-qa-nit- oq u-na
Verse 1.

B

C Conn. **A**

cu-mi-naq-pa-u-na- a-i ya-i ye i ya-a i yai ai ya qa-ni-qa-ni-cin-
Refrain Verse 2.

(1) A¹ **(1) A**

am-nam(ni) ut-qoy-yu-a- yi-vaq-a tei-koy-yuk ki-nuq-nam(nun)cu-mi-naq-pa-i a-i ya-

C¹ (alt) **(omit?)**

i ya-ai cu-mi-naq-pa-u- na yai yu yi ya-a- ai ya-i ya yi i ya i ya
Refrain

(2) J-108 Conn. A² **(1)**

e he he i ya i ya in-ug-nut-i i-vai-ya-it- u-aq-tit-un (i)
Verse 3.

A³ **C² J-116**

ne-qi-tu- yoq qa-ni-qa-nit- oq u-na cu-mi-naq-pa-u-nai ya yu yi-ya - a-i ya
Refrain

(A) **B**

i ya i ya cu-mi-naq- pa-i yai ye yai i ya ko-i-ya-yut-i cat-qun-qai-yu-
Verse 4

C³

it-oq u-na-ai a cu-mi-naq-pa-u- nai yai yi ya - i ya-ai ye
Refrain

Conn. **(3) A⁴** **(1) (3)**

i ya i ya ne ney-yunmut-i u-tey-vi-yit- u-aq-tit-un (i)
Verse 5.

A^3 (alt) C^2
 koi-ya-yut- i cāt-qun-qai-yu-it- oq u^g nai cu-mi-naq-pa- u- nai
 Refrain
 Conn. A^2 (alt)
 ya yu yi ya a-i ya ai ya- a in-uq-nuk- i i-vai-ya- it-u-aq-tit-
 Verse 6.
 (1) A^3 (alt. and expanded) (ext- - - - -)
 un (i) in-mi-niy-ti u-nai uy-lai- ya-mi-niy-i a koi-ya-yut- i cāt-qun-qai-
 C^2
 yu-it-oq u-na cu-mi-naq-pa-u- nai ya yu yi ya - a- i ya
 Refrain
 Coda.
 i^h ya - i^a ya {nugut-oq}

(1) These syllables, if sung, were inaudible.

(2) This exclamation is not pitched but spoken in a very high voice. The succeeding ten beats of rest probably are not regularly a part of the song. When it is resumed there is a gradual rise of half a step in the remainder of the song. The same is true of the place marked (3).

(3) This represents a false start. The real start is in the following measure.

NO. 11. RECORD IV. C. 100A

Ab major tonality

	Phrases		Measures	Beats
V. 1.	{ A	{ a a ¹ a ²	3	7
		{ 2 2 3		
	{ B	{ b c c ¹	3	6
Refrain	C	{ 2 2 2		
		{ d a ⁴ e	3	7
		{ 3 2 2		
		Conn. { a ⁵	1	3
		{ 3		
V. 2.	{ A	{ a ⁶ a ⁷ a ⁸	3	7
		{ 2 2 3		
	{ A'	{ f a ³ a ¹ a ⁹	4	8
Refrain	C'	{ 2 2 2 2		
		{ a a ¹ a ²	3	7
		{ 2 2 3		
		{ d ¹ a ¹⁰ a ^d a ¹¹	4	9
		{ 2 2 2 3		

A section in here begins the next connective and contains rests and *he he he*. Obviously there was a mistake and it should be omitted.

		Conn.	{	$\begin{matrix} a^{12} & a^{12} \\ 2 & 3 \end{matrix}$		2	5
V. 3.	{ A''	{	$\begin{matrix} a^4 & a^4 & a^4 + \\ 2 & 2 & 3 \end{matrix}$			3	7
	{ A'''	{	$\begin{matrix} a^{14} & a^4 & g \\ 2 & 2 & 3 \end{matrix}$			3	7
Refrain	C''	{	$\begin{matrix} d- & a^{10}ad^1 & a^1 + \\ 2 & 2 & 2 & 3 \end{matrix}$			4	9
		Conn.	{	$\begin{matrix} a^5- & a^{15} \\ 2 & 1 \end{matrix}$		2-	3
V. 4.	{ A	{	$\begin{matrix} & a^{16} & a^5- \\ 1 & 3 & 2 \end{matrix}$			3-	6
	{ B	{	$\begin{matrix} b^1 & c & c^2 \\ 2 & 2 & 3 \end{matrix}$			3	7
Refrain	C'''	{	$\begin{matrix} d^2 & a^{10} + & d^3 & a^4 + \\ 2\frac{1}{2} & 2\frac{1}{2} & 2 & 3 \end{matrix}$			4	10
		Conn.	{	$\begin{matrix} a^5- & a^5 + \\ 2 & 3 \end{matrix}$		2	5

Here is another mistake or pause involving three and a half beats, obviously not part of the song.

V. 5.	{ A''''	{	$\begin{matrix} a^{14} & a^4 & a^4 + & (a^{18}?) \\ 2 & 2 & 3 & 2 \end{matrix}$			3?	7?
	{ A''''	{	$\begin{matrix} a^{14} & a^{11} & g \\ 2 & 2\frac{1}{2} & 3 \end{matrix}$			3	7 $\frac{1}{2}$
Refrain	C''	{	$\begin{matrix} d- & a^{10}ad^1 & a^1 + \\ 2 & 2 & 2 & 3 \end{matrix}$			4	9
		Conn.	{	$\begin{matrix} a^6 \\ 2\frac{1}{2} \end{matrix}$		1+	2 $\frac{1}{2}$
V. 6.	{ A	{	$\begin{matrix} a^4- & a^4 & a^4 & a^{18} & (x)? \\ 1\frac{1}{2} & 2 & 2 & 2 & (2)? \end{matrix}$			4-?	7 $\frac{1}{2}$?
	{ A'''	{	$\begin{matrix} a^4 & a^4 & (a^4 & a^4 & a^4) & ag \\ 2 & 2 & 2 & 2 & 2 & 2\frac{1}{2} \end{matrix}$			6	12 $\frac{1}{2}$
Refrain	C''	{	$\begin{matrix} d- & a^{10}ad^1 & a^1 & x \\ 2 & 2 & 2 & 2 & 2 \end{matrix}$			5	10
		Coda	{	$\begin{matrix} h & a^5 \\ 2 & 2 \end{matrix}$		2	4

The song is fairly regular until toward the end when the final verse and refrain are expanded in an interesting fashion and a coda is added which lends a quite artistic touch. The appearance of codas, however brief, is rare enough to warrant special comment. The connectives vary according to the way in which the verse begins, that is, whether or not the first syllable of the first word is accented.

There is a suggestion of three parts in more than the three-measure phrases, and that is in the material of the verse phrases. The first verse uses A and B material for its phrases and the next two A and some modification of A. The fourth again reverts to the plan of the first, while the fifth and sixth correspond to the second and third. Perhaps on this account the verses should have been designated V. 1. pt. 1., V. 1. pt. 2., V. 1. pt. 3. and V. 2. pt. 1., V. 2. pt. 2. and V. 2. pt. 3.

The song begins on the fifth degree, on the first beat, and ends on the same tone which constitutes the general level of the melody.

No 12.

Record IV. C. 46.

An old Dance Song (pisik).

Utoqē-q, a Coppermine River woman.

A $\text{♩} = 64$ **B** $\text{♩} = 88$

ā-ta-yu - na qa-i cu-cu - i-naq - pa qa pi-qo-yu-al - ε - qi
Verse 1. pt. 1.

C

nā-tcix-yaq-to-yo i-mna qai āt-a-yu - na qai ya qai ye ya -
Ref. 1.

(ext.) **D**

i ya qai ye ya-i ya qai e ya-i ya - a qa qa-i ya-i ya - a qa qa -

Conn. 1. **E**

a-i i-ya-a qa-i ya i-ma-ka - le - qi ah-yay-yu-a - vu - ko
Verse 1. pt. 2.

F **G**

tiq-ug-loy-am-nu - ka a-ug-tuy-ḥoq - pa - a qai āt-a-yu- na qai
Ref. 2.

Conn. 2. **H**

ya qai ye ya- i ya qai ye ya-i ya a-i ya cu-cu-i-cu - tam-mi-ya-maḡ-miq-
Verse 1. pt. 3.

E' **G'**

taq-cin- aq-uy-a āt-a-yu-na qai ai ye ya-i ya qa qa-i āt-a-yu-
Ref. 3.

I **A'**

na qai ya qai ye ya i ya qai ye ya-i ya e ya i ya-a a qa qai he (ātayyu)
2. pt. 1.

B'

na qai cu-cu-i-naq-pa qa am-ma-ri-a-y-yuk qa ε - qā-lukx-yaq -

C¹

to- yo im-na at-a-yu- na qa i ya i ye ya i ya qa i ya ya i ya
Ref. 1.

D¹

e ya i ya a a qa qa i ya i ya a qa-a qa a- i ya ha-i ya
Conn. 1.

E

i-ma-ka- li-a- qiaq at-yay-yu-a vu-ko ti-a-lb-yam-nu-ko ne-qiq-tut-oq-
Verse 2. pt. 2.

F¹

G

pa qai at-a-yu- na- qai ya qai ye ya- i ya qai ye ya i ya a i ye
Ref. 2.

Conn. 2.

cu-cu-i-cu- tam-mi-ya-ma-miq- taq-cin- a-qug
Verse 2. pt. 3.

No. 12. RECORD IV. C. 46

E major tonality and irregular

Phrases		Measures	Beats
V. 1. pt. 1.	{ A	{ a b c d	4 8
	{ B	{ a ¹ a ² a ³ a ⁴	4 10
		{ 2 2 3 3	
Refrain 1.	{ C	{ e f g a ¹ (a a ⁵)	6 12
		{ 2 2 2 2 2 2	
	{ D	{ h a a ³ a ⁶ a ⁷	5 11
		{ 2 2 3 2 2	
	Conn. 1	{ a ¹ a ⁷	2 4
		{ 2 2	
V. 1. pt. 2.	{ E	{ h ¹ bed i j	4 8
		{ 2 2 2 2	
	{ F	{ i d j ¹ j j ²	5 10
		{ 2 2 2 2 2	
Refrain 2	G	{ i ¹ d d ¹ j ¹	4 8
		{ 2 2 2 2	
	Conn. 2	{ j ³ j ³	2 4
		{ 2 2	

Phrases		Measures	Beats
V. 1. pt. 3.	{ H	{ i ² ij j ⁴ j ³	4 8½
	{ E'	{ 2 3 1½ 2	
Refrain 3		{ a bcd i ³ j j ⁵	5 10
	{ G	{ 2 2 2 2 2	4 8
	{ I	{ i ¹ d d ¹ j ¹	4 8
		{ 2 2 2 2 2	
V. 2. pt. 1.	{ A'	{ x? bcd ¹ i ³ d	4 9
	{ B'	{ 3 2 2 2	4 9
Refrain 1		{ a ¹ a ² a ¹ a ⁴	5 10
	{ C'	{ 2 2 2 3	5 11
	{ D'	{ e f ¹ g a ¹ a	
		{ 2 2 2 2 2	
Conn. 1		{ a ⁸	1 3
		{ 3	
V. 2. pt. 2.	{ E	{ h ¹ bcd i j	4 8
	{ F'	{ 2 2 2 2	4 9
Refrain 2	{ G	{ i ³ j j ¹ j ⁶	4 8
		{ 2 2 2 3	
Conn. 2		{ j ³ j ¹	2 3½
		{ 2 1½	
V. 2. pt. 3.	H	{ i ² ik k ² j ⁵	4 7½
		{ 2 3 1½ 1	

The striking feature in this song is the subdivision of the verse into three parts, each with its appropriate refrain, and the separation of these parts by connectives, one between the refrain of the first part and the second part of the verse and a different one between the refrain of the second part and the third part of the verse. The odd point is that between the last refrain of the first verse and the second verse there is no connective. It is interesting that in the first verse the same words are used for the first and third refrains, only the latter is a little shorter, but the music in each case is different. On the other hand, in the third part of the first verse the second phrase of the refrain is modelled melodically on the first phrase of the second part of the verse. It is unfortunate that the second verse was unfinished for it would be interesting to see if the same peculiarities prevailed there. At the beginning of the second verse, the first measure was inaudible, although the text gives the words.

The song begins on the second degree, if we regard the tonality as E major, and on the first beat of the measure. According to the third refrain in the first verse it would end on the fifth degree, below the tonic, since we do not count the *he* as part of the song nor as an actual pitch. There are two levels apparent, one on the second degree and one on the fifth in the octave below the tonic.

No 15.

Record IV. C. 91.

Old Dance Song (pisik).

— Nāneyoaq, a Coppermine River man.

A **A¹**

ki-a ki-a u-na pin-ey- lu-ku-at- i qat-yo-ya-ay-yuk i-li- caq- pi-yo
Verse 1. pt. 1.

B (ext. - - - - -)

ai ya-ai ya- i ya-ai yai i-ya-yi ya- a qai ya i ye ye ai qa a-i ya qa
Refrain 1.

Conn. 1 **C** **D**

i ya-qa- i yaqim- a- lo-qat-u- qa qim-aq-can- u - vku pin-ey-lu-ku -
Verse 1. pt. 2.

E

at- i i- li- caq- pi-yo ai ya-ai ya-ai ya-ai ya- i ya-yi ya-
Refrain 2.

Conn. 2. **F** **F¹**

a qai ya-i ye a- i ya pin-ey-luk-ey-ti- u- ni i- li-cay-mi-na-va-ya ki-
Verse 1. pt. 3.

G **H**

pot-ik-ca- a u-na ai ya-ai ya- ai ya-i ya i ya-a ai ya-ai ya-
Refrain 3.

I (Conn. 3.)

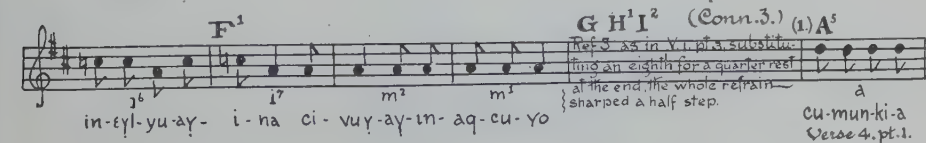
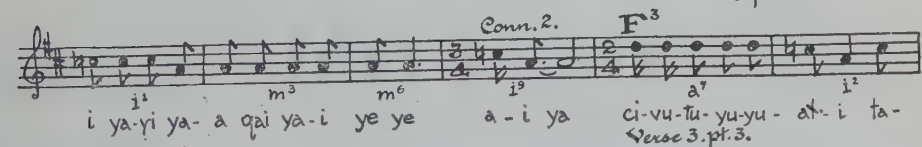
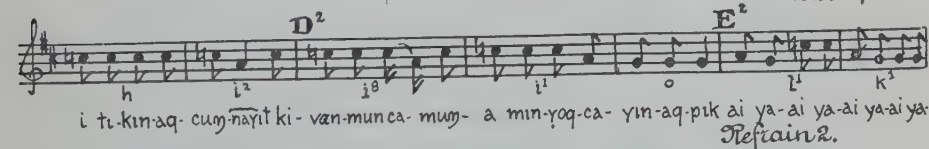
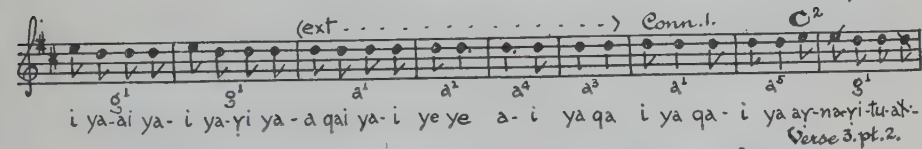
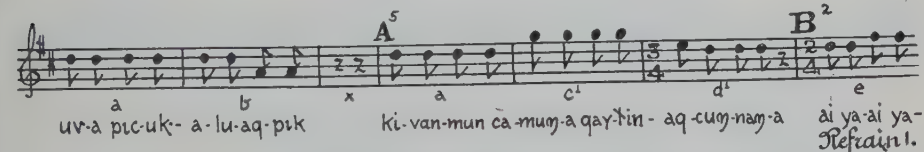
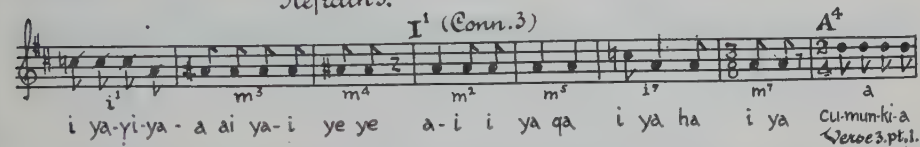
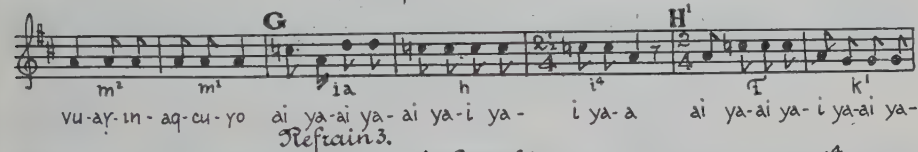
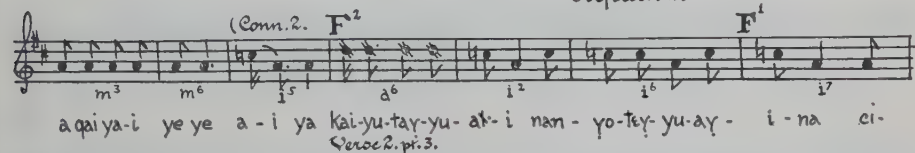
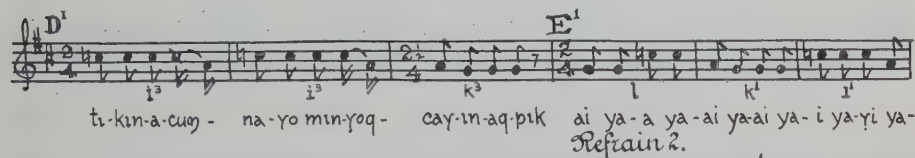
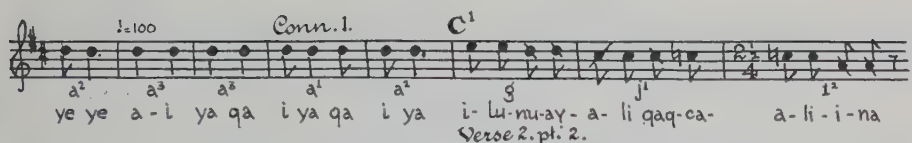
i ya-ai ya- i ya-yi ya- a ai ya-i ye ye a- i i ya qa i ya-a ha

A² **A³**

i ya (ki-a) cu-mun-ki-a uv-a pic-uk- ä-lu-aq-puk tu-nu-munca-
Verse 2. pt. 1.

B¹ ext.

mum-a qay-ti- naq-cum-nam-a ai ya ai ya i-ya ai yai i ya-yi ya- a qai ya i
Refrain 1.



uv. a pic-uk- ä-lu-aq-pik ki-van-munca-mung-a qay-tin- aq-cung-nay-a ai ya-ai ya-
Refrain 1.

i ya-ai ya - i ya-yi ya- a qai ya-i ye ye a- i ya qa i ya qa - i ya i-
U.4. pt.2

ca-yu-i-tut- i ti-kin-aq- cung-naq ki-van-mun ca- mung-a min-yoq- ca-yi-naq-pik ai
Refr2

ya- i ya-i ya ya - i ya-yi ya - a qai ya i ye ye a- i ya nig-at-ce-
Verse 4. pt.3.

yiaq-ca-ya nav-yit-ce- yiaq-ca-ya ci-vu-ya- yin-aq-cu-yo ai ya-ai ya-
Refrain 3. (a

ai ya- i ya
fragment.)

(1) The Song becomes half a step higher from here to the end.

No. 13. RECORD IV. C. 91

Tonality D major with flat seventh, flattening to D \flat major

Phrases		Measures	Beats
V. 1. pt. 1.	A	3	6
	A'	3	7
	B	8	16

		Conn. 1	$\left\{ \begin{array}{cc} a^1 & a^1 \\ 2 & 1\frac{1}{2} \end{array} \right.$	2-	$3\frac{1}{2}$
V. 1. pt. 2.	$\left\{ \begin{array}{l} C \\ D \end{array} \right.$	$\left\{ \begin{array}{ccc} g^1 & h & i \\ 2 & 2 & 2 \\ j & i^1 & k \\ 2 & 2 & 3 \end{array} \right.$		3	$6\frac{1}{2}$
				3	7
Refrain 2	E	$\left\{ \begin{array}{ccc} 1 & k^1 & i^1 m \\ 2 & 2 & 2 \cdot 3\frac{1}{2} \end{array} \right.$		4	$9\frac{1}{2}$
		Conn. 2	$\left\{ \begin{array}{c} m^1 \\ 2 \end{array} \right.$	1	2
V. 1. pt. 3.	$\left\{ \begin{array}{l} F \\ F' \end{array} \right.$	$\left\{ \begin{array}{ccc} n & i^2 & i^3 \\ 2 & 2 & 2 \\ i^{\S 1} m^2 m^1 \\ 2 & 2 & 2 \end{array} \right.$		3	6
				3	6
Refrain 3	$\left\{ \begin{array}{l} G \\ H \end{array} \right.$	$\left\{ \begin{array}{ccc} ia & h & i^4 \\ 2 & 2 & 2\frac{1}{2} \\ i^{\S 1} k^2 i^1 m^3 m^4 \\ 2 & 2 & 2 \quad 2 \quad 2 \end{array} \right.$		3	$6\frac{1}{2}$
				5	10
		Conn. 3 (I)	$\left\{ \begin{array}{cccc} m^2 m^5 & i^{\S 1} m^6 \\ 2 & 2 & 2 & 2 \end{array} \right.$	4	8
V. 2. pt. 1.	$\left\{ \begin{array}{l} A'' \\ A'' ' \end{array} \right.$	$\left\{ \begin{array}{ccc} a & a & b \\ 3? & 2 & 2\frac{1}{2} \\ a & c^1 & d^1 \\ 2 & 2 & 3 \end{array} \right.$		3	7?
				3	7
Refrain 1	B'	$\left\{ \begin{array}{ccccccc} e & g^1 & g & (a^1 & a^2 & a^3 & a^3) \\ 2 & 2 & 2 & 2 & 2 & 2 & 2 \end{array} \right.$		7	14
		Conn. 1	$\left\{ \begin{array}{cc} a^1 & a^2 \\ 2 & 2 \end{array} \right.$	2	4
V. 2. pt. 2.	$\left\{ \begin{array}{l} C' \\ D' \end{array} \right.$	$\left\{ \begin{array}{ccc} g & j^1 & i^2 \\ 2 & 2 & 2\frac{1}{2} \\ i^3 & i^3 & k^3 \\ 2 & 2 & 2\frac{1}{2} \end{array} \right.$		3	$6\frac{1}{2}$
				3	$6\frac{1}{2}$
Refrain 2	E'	$\left\{ \begin{array}{cccc} 1 & k^1 & i^1 m^3(m^6) \\ 2 & 2 & 2 & 2 \quad 2 \end{array} \right.$		5	10
		Conn. 2	$\left\{ \begin{array}{c} i^5 \\ 2 \end{array} \right.$	1	2

Phrases			Measures	Beats
V. 2. pt. 3.	{ F'' F'	{ a ⁶ i ² i ⁶	3	6
		{ 2 2 2		
		{ i ⁷ m ² m ¹	3	6
Refrain 3	{ G H'	{ 2 2 2		
		{ ia h i ⁴	3	6½
		{ 2 2 2½		
		{ i ⁸ 1 k ¹ i ¹ m ³ m ⁴	5	10
		Conn. 3 (I') { m ² m ⁵ i ⁷ m ⁷	4	7½
		{ 2 2 2 1½		
V. 3. pt. 1.	{ A'''' A'''''	{ a a b (x)	3?	6?
		{ 2 2 2 2		
		{ a c ¹ d ¹	3	7
Refrain 1	B''	{ 2 2 3		
		{ e g ¹ g ¹ (a ¹ a ² a ⁴ a ³)	7	14
		{ 2 2 2 2 2 2		
		Conn. 1 { a ¹ a ⁵	2-	3½
		{ 2 1½		
V. 3. pt. 2.	{ C'' D''	{ g ¹ h i ²	3	6½
		{ ½ 2 2 2		
		{ i ⁸ i ¹ o	3	6
Refrain 2	E''	{ 2 2 2		
		{ l ¹ k ¹ i ¹ m ³ m ⁶	5	10
		{ 2 2 2 2 2		
		Conn. 2 { i ⁹	1	3
		{ 3		
V. 3. pt. 3.	{ F'''' F'	{ a ⁷ i ² i ⁶	3	6
		{ 2 2 2		
		{ i ⁷ m ² m ¹	3	6
Refrain 3	{ G H'	{ 2 2 2		
		{ ia h i ⁴	3	6½
		{ 2 2 2½		
		{ i ⁸ 1 k ² i ¹ m ³ m ⁴	5	9½
		Conn. 3 (I ²) { m ² m ⁵ i ⁷ m ⁷	4	7½
		{ 2 2 2 1½		
V. 4. pt. 1.	{ A'''''' A''''	{ a a b ¹	3	6½
		{ 2 2 2½		
		{ a c ¹ d ¹	3	6½
Refrain 1	B''''	{ 2 2 2½		
		{ e g ¹ g (a a ² a ³ a ³)	7	14
		{ 2 2 2 2 2 2		
		Conn. 1 { a ¹ a ⁵	2-	3½
		{ 2 1½		

Phrases		Measures Beats	
V. 4. pt. 2.	{ C'' ' {	g ¹ h i ¹⁰	3 6
	{ D'' ' {	$\frac{1}{2}$ 2 2 1 $\frac{1}{2}$	
		i ¹¹ h k ³	3 7
		2 2 3	
Refrain 2	{ E'' ' {	i ¹ o ¹ i ¹ m ³ m ⁶	5 9 $\frac{1}{2}$
		2 1 $\frac{1}{2}$ 2 2 2	
		Conn. 2 { i ⁹	1 3
		3	
V. 4. pt. 3.	{ F'' ' {	a ⁸ i ⁴ i ¹	3 6
	{ F' {	2 2 2	
		i ⁴ m ⁸ m ⁹	3 7
		2 2 3	
Refrain 3	{ G {	a ⁹ h - - - -	2 - 4 -
		2 2	

The four verses are carried out consistently except for the usual minor variations. The shift of key is due to the off-pitch singing of the informant. The three-part verses each with three refrains, also the three different connectives, are features noted in the previous example. A nice artistic touch is given by the lengthened connective at the end of each verse. This becomes a phrase in itself.

The song begins on the tonic on the first beat of the measure and ends presumably on the fifth degree, below the tonic.

No 14.

Record IV. C.95b.

Dance Song (pisik), incomplete.

Ulsqcaq, a Kiluciktok man.

J. 116

A *2/4* *b¹* *a* *b* *c* *d* *e* **B** *2/4*

ya-i ya - i yai ya ic-u-ma-vak- ā-lu-aq-pik ki-van-mut-i ca-mung-a

Verse 1. pt. 1.

C *2/4* *b¹* *f* *g* *h* *i* *f¹*

a ic-u-ma-vak-ā-lu-aq-pik ya-i ya yi yai ya-i ya hai ya-i ya

Refrain I

Y ext. *2/4* *b¹* *a* *b* *j* *b* *b²* *b²* *b³*

ya-i ya yi yai ya-i yai yi ya i ya ha-a-a a-i ya

Conn. *2/4* *b¹* *b⁴* *a* *b¹* *b⁵* *b¹* **(-D)** **(ext)**

i ya-a ha-i ya ta-ko-na-cu-tu-am-nag-a ki-vat-in im-u-a-ni ta-

Verse 1. pt. 2.

(E) *2/4* *b¹* *b¹* *b¹* *b* *a¹* *a¹*

ko-na-cu-tu-am-nag-a ki-vat-yi-nun cā-vi-a-nik yai ya yi yai ya-i ya

Refrain 2.

F *2/4* *b¹* *b⁶* *j* *b* *k* *l*

qai ya-i ya - i ha-i ta-ko-yu-na-it-pak-am-a i-mā-lu-a-yin-a-qug-a

Verse 1. pt. 3.

G *2/4* *b¹* *b⁷* *a¹* *b* *b* *b⁺*

ki-van-mut-i ca-na-ma yai ya yi yai ya ya-i yai yi yai ya

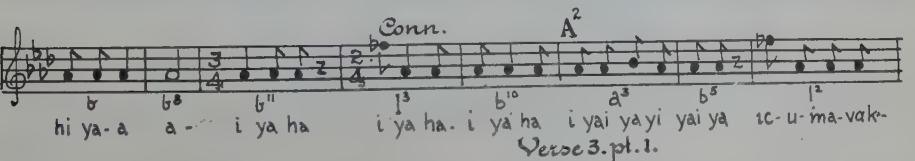
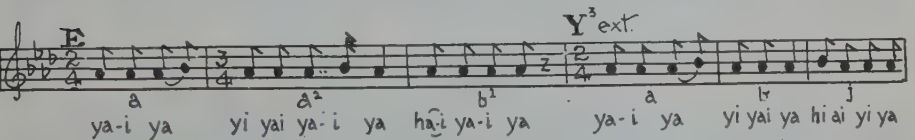
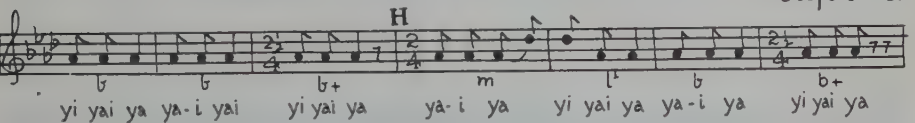
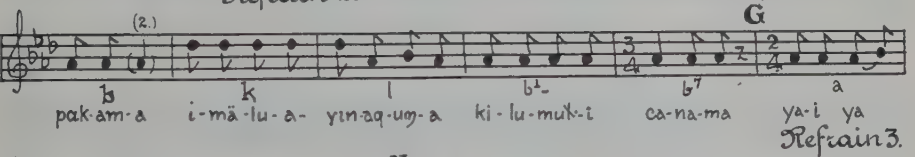
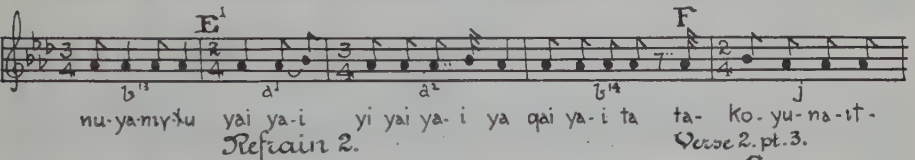
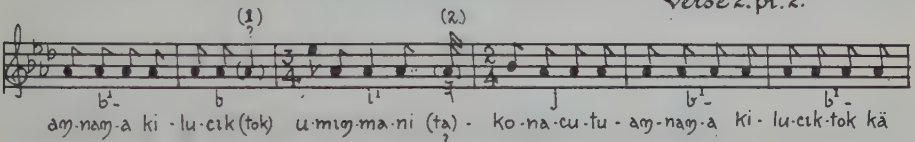
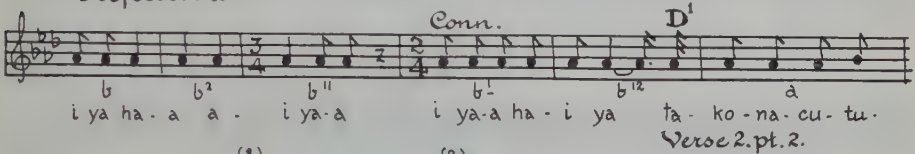
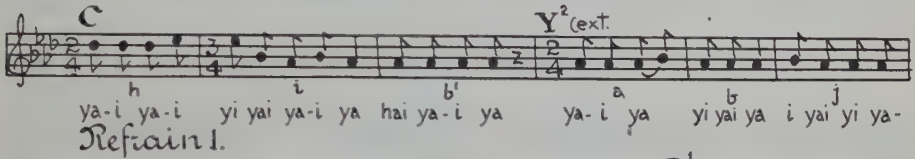
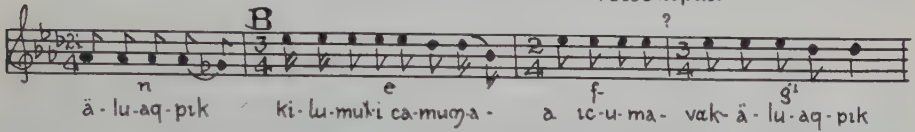
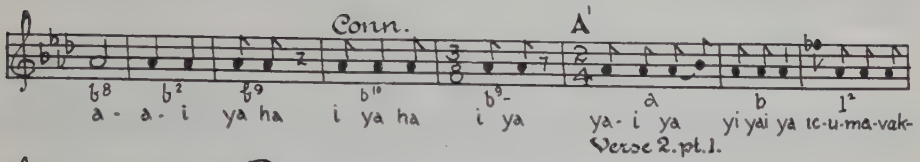
Refrain 3.

H *2/4* *b¹* *m* *l¹* *b* *b⁺* *a* *a¹* **(E)**

ya-i ya yi yai ya ya-i ya yi yai ya ya-i ya yi yai ya-i ya

Y¹ ext. *2/4* *b¹* *b⁺* *a* *b* *j* *b*

hai ya-i ya - a ha-i ya-i ya yi yai yai hi ai yi ya hi ya-a



B **C**

ä-lu-aq-pik u-wan-mut-i ca-mug-a - a ic-u-ma-vak-ä-lu-aq-pik yai ha
Refrain 1.

Y² ext.

i yai ya-i ya hai ya i ya ya-i ya yai ya i yai ya-i ya-a ha

D² **Conn.** ? (2) (3) (2) (ext)

ha i ya ha-a ya cu-tu-am-nam-a u-wat-in-yumqe-yu-a-ni ta-ko-na-cu-tu-
Verse 3. pt. 2.

E¹ **F ext.** **G¹ (A)**

am-nam-a u-wat-in-yum ki liy-va-niy-tu ya-i ya
Ref. 3.

H¹

yi yai ya ya-i ya-a yi yai ya ya-i ya yi yai ya ya-i ya

E¹

yi yai ya ya-i ya yi yai ya-i ya hai ya-i ya-a ha

Y⁵ ext **Conn.**

ya-i ya yi yai i yai yi ya hi ya-a ha hah a yi ya ha i ya ha-i ya ya-
 Q. 4. pt. 1.

A³ **B**

i ya-a yi yai ya ic-u-ma-vak ä-lu-aq-pik tu-nu-mut-i ca-mug-a -

C

a ic-u-ma-vak-ä-lu-aq-pik ya-i ya yi yai ya-i ya hai ya-i ya ha-i
Refrain 1.

(Y⁵ ext.)

ya-i ya yi yai ya i yai yi ya-i ya-a - i ya-a ha

- (1) These syllables were not sung audibly, although they were part of the words given in the text.
- (2) The music could not be heard here. See Verse 1. pt. 2 and Verse 2. pt. 2.
- (3) A considerable portion of the first word, "takonacutunamaga" was lost here. The record is defective.

No. 14. RECORD IV. C. 95B

Ab major tonality

Phrases			Measures	Beats
V. 1. pt. 1.	{ A	{ a b c d	4	8½
	{ B	{ 2 2 2 2½		
Refrain 1.		{ e f g	3	8½
		{ 3 3 2½		
	{ C	{ h i b¹	3	8
	{ ext.	{ 2 3 3		
		{ a b j b b² b² b³	7	14
		{ 2 2 2 2 2 2 2		
		Conn. { b¹- b⁴	2-	3¾
		{ 2 1¾		
V. 1. pt. 2.	{ D	{ a b¹ b⁵	3	6½
	{ ext.	{ 2 2 2		
Refrain 2.		{ b¹- b¹- b¹- b¹- b	5	10
		{ 2 2 2 2 2		
	E	{ a¹ a² b¹- b⁶	4-	8¾
		{ 2 3 2 1¾		
V. 1. pt. 3.	F	{ j b k l b¹- b⁷	6	13½
		{ 2 2 2 2 2 3		
Refrain 3.	{ G	{ a¹ b b b+	4	8½
		{ 2 2 2 2½		
	{ H	{ m l¹ b b+	4	8½
		{ 2 2 2 2½		
	{ E	{ a a² b¹- b+	4	9½
		{ 2 3 2 2½		
	{ ext.	{ a b j b b⁸ b² b⁹	7	14
		{ 2 2 2 2 2 2 2		
		Conn. { b¹⁰ b⁹-	2	3½
		{ 2 1½		
V. 2. pt. 1.	{ A'	{ a b l² n	4	8½
	{ B	{ 2 2 2 2½		
Refrain 1.		{ e f- g¹	3	8
		{ 3 2 3		
	{ C	{ h i b¹	3	8
	{ ext.	{ 2 3 3		
		{ a b j b b² b¹¹	6	13
		{ 2 2 2 2 2 3		
		Conn. { b¹- b¹²	2-	3¾
		{ 2 1¾		

Phrases				Measures	Beats
V. 2. pt. 2.	{	D'	{	4	8
		ext.			
Refrain 2.	{	E'	{	4	9 $\frac{1}{8}$
V. 2. pt. 3.	{	F	{	3-	7 $\frac{7}{8}$
Refrain 3.	{	G	{	6+	13 $\frac{1}{8}$
		H			
		E			
		ext.			
Conn. {				2-	3 $\frac{1}{2}$
V. 3. pt. 1.	{	A''	{	4	9 $\frac{1}{2}$
		B			
Refrain 1.	{	C	{	3	8
		ext.			
Conn. {				2-	3?
V. 3. pt. 2.	{	D''	{	3	7?
		ext.			
Refrain 2.	{	E'	{	4	9
V. 3. pt. 3.	{	F	{	3-	7 $\frac{7}{8}$
Refrain 3.	{	G'	{	6+	13 $\frac{1}{8}$
		H'			
		E'			
		ext.			
Conn. {				2-	3 $\frac{1}{2}$

Phrases		Measures Beats	
V. 4. pt. 1.	{ A'' ' .	a ³ b ⁵ l ⁴ o	4 9
	{ B	2 2 2 2 ¹ / ₂	3 8
	{ C	e ¹ f g-	3 8
Refrain 1.	{ C	h i b ¹⁷	3 8
	{ ext.	2 3 3	5- - - 10- -
		a b j b b ¹ - - -	2 2 2 2 2

This is rather a complicated form, as the analysis reveals. The G and G' phrases are closely modelled upon A. In the first verse there is a connective although the A phrase is so short that with it there is only about the usual length. In the other verses the connective is extra. In verse 2, part 2, the refrain is very short and the phrase following it takes the place of the second part. Possibly part 3 should not be considered to begin until the place marked refrain 3. It was so marked in the text, but when working with that alone, the number of repetitions of the poetry and the great number of fillers, or burden syllables, make it exceedingly difficult to determine the breaks. Usually the music is a great help, but when the repetitions in that are also numerous, and the variations upon one little melodic theme almost innumerable, it is exceedingly difficult to make a final decision.

The song begins upon the tonic, on the first beat of the measure, and ends on the same tone. This is the general level.

Sub-Group 2. Syllabic but not Musical Preludes.

No 15.

Record IV C. 73 b.

Dance Song (pisik).

composed by the singer's father.

Kexut. tk, a Dolphin and Union Strait's man.

♩ = 100

A **B**

ka- nai ya ka- nai ye ye yam- a ka- nai ya ka- na- i ye ye e ya ka- nam-
Prelude.

Conn. **A¹** **B¹**

ai ya e yam- a ka- nai ya ai- yu- leq- pang- mi- yi- yam- a ko-
Verse 1.

Conn. **A²**

ma- yu- a ai- yu- leq- pang- mi- yi- ya ka- nam- a- i ya e yam- a x pi-
Verse 2

B²

cik- cim- ni na- lam- ni- ya- ya- yam- a ko- ma- yu- a ai- yu- yi- vav- mi-

Conn. **A³**

yi- ya ka- nam- ai ya e yam- a ka- na- i ya ai- yu- yi- vav- mi- yi-
Verse 3.

B³ **Conn.** **A²**

yam- a qai- yu- ak- in ai- yu- yi- vav- mi- yi- ya ka- nam- ai ya e yam- a ca-
Verse 4

B²

ne- ek- pang- mi qad- vek- ni- ya- ya- yam- a ko- ma- yu- a ai- yu- leq- pang- mi- yi- ya ka- nam-

(1) Conn. **A⁴** **B⁴**

ai ya hu hu hu hu hu hu e yam- a ka- na- i- ya ka- na- ai- ye yam- a ka-
Verse 5
a prelude or interlude

Conn.

na- ai ya ka- na- i- ye ye e ye ka- nam- ai- ye e yam- a ka-
Verse 6.

na - ai ya ai - yu-leq-pam-mi-yi-yam-a mim- ne-yi-a ai - yu-leq-pam-mi-

yi-ya ka-nam-ai ya e yam-a qay-yuq-cam-nik-qad-vek-ni-ya-ya- Verse 7.

yam- a (u)mim-ne-yi-a(m) ai-yu-leq-pam-mi-yi-ya ka-nam-ai ya e yam-a ka- Verse 8.

na i ya ka-nai-ye ye yam- a ka-na-i-ya ka-na-i-ye ye e ye ka-nam-

ai ya e yam-a ka-na-i ya ai-yu-leq-pam-mi-yi-yam-a qim-mi-ya-luk Verse 9.

qoq-tu-ay-yu-mu-ka ka-nam- ai ya e yam-a ka-na-i ya ai-yu-yi-vam-mi-yi- Verse 10.

yam-a in-u-ya-lim-ai-yu-yi-vam-mi-yi-ya ka-nam- ai ya e yam- a

in-um-nuk-i-i-au-la-lix-ya-yi-man..... Verse 11.

(1) Not really pitched.

No. 15. RECORD IV. C. 73B

Bb major tonality

Phr ses						Measures	Beats
Prelude	{ A	{	a	b	c	3	6½
	½ 2		2	2	2	4+	9½
	d		e	f	b¹		
	½ 2		2	2	2	3	
		Conn.	{	b²	1-	3-	
		3-					

	Phrases	Measures	Beats
V. 1.	$\begin{cases} A' \\ B' \end{cases} \left\{ \begin{array}{cccc} \frac{1}{3} & a^1 & g & c- \\ & 2 & 3 & 2- \\ & d^1 & e & f \quad b^3 \\ \frac{1}{3} & 2 & 2 & 2 \quad 3 \end{array} \right.$	3 4+	8 $9\frac{1}{3}$
	Conn. $\left\{ \begin{array}{cc} b^2- & x \\ 3 & 2- \end{array} \right.$	2-	5-
V. 2.	$\begin{cases} A'' \\ B'' \end{cases} \left\{ \begin{array}{cccc} \frac{1}{3} & a^2 & b^4 & c \\ & 2 & 2 & 2 \\ & d^2 & e & f \quad b^5 \\ \frac{1}{2} & 2 & 2 & 2 \quad 2 \end{array} \right.$	3 4	$6\frac{1}{3}$ $8\frac{1}{2}$
	Conn. $\left\{ \begin{array}{cc} b^2 \\ 3 \end{array} \right.$	1	3
V. 3.	$\begin{cases} A''' \\ B''' \end{cases} \left\{ \begin{array}{cccc} \frac{1}{2} & a & b^6 & c \\ & 2 & 2\frac{1}{2} & 2- \\ & d^2 & e & f \quad b^1 \\ \frac{1}{3} & 2 & 2 & 2 \quad 3 \end{array} \right.$	3 4	7- $9\frac{1}{3}$
	Conn. $\left\{ \begin{array}{cc} b^2- \\ 3 \end{array} \right.$	1-	3
V. 4.	$\begin{cases} A'' \\ B'' \end{cases} \left\{ \begin{array}{cccc} \frac{1}{3} & a^2 & b^4 & c- \\ & 2 & 2 & 2 \\ & d^2 & e & f \quad b^5 \\ \frac{1}{3} & 2 & 2 & 2 \quad 2 \end{array} \right.$	3 4	$6\frac{1}{3}$ $8\frac{1}{3}$
	Conn. $\left\{ \begin{array}{cc} b^2 \\ 3 \end{array} \right.$	1-	3
	Break of 3 beats		
V. 5.	(a prelude or interlude) $\begin{cases} A''' \\ B''' \end{cases} \left\{ \begin{array}{cccc} \frac{1}{2} & a^2 & b^7 & c \\ & 2 & 2 & 2- \\ & d^2 & e & f \quad b^5+ \\ \frac{1}{3} & 2 & 2 & 2 \quad 2\frac{1}{2} \end{array} \right.$	3 4	$6\frac{1}{2}$ $8\frac{1}{2}+$
	Conn. $\left\{ \begin{array}{cc} b^2 \\ 3 \end{array} \right.$	1-	3
V. 6.	$\begin{cases} A'''' \\ B'- \end{cases} \left\{ \begin{array}{cccc} \frac{1}{2} & a^2 & b^8 & c \\ & 2 & 2 & 2- \\ & d^3 & e & f \quad b^5 \\ \frac{1}{3} & 2 & 2 & 2 \quad 2 \end{array} \right.$	3 4	$6\frac{1}{2}-$ $8\frac{1}{3}$
	Conn. $\left\{ \begin{array}{ccc} b^2- & x & x \\ 3 & 2 & 1\frac{1}{2} \end{array} \right.$	3-	$6\frac{1}{2}$
V. 7.	$\begin{cases} A''''' \\ B''''' \end{cases} \left\{ \begin{array}{cccc} \frac{1}{2} & b^4 & b^4 & c- \\ & 2 & 2 & 2 \\ & g & de & f \quad b^1 \\ & 2 & 3 & 2 \quad 3 \end{array} \right.$	3 4	$6\frac{1}{2}$ 10
	Conn. $\left\{ \begin{array}{cc} b^2 \\ 3 \end{array} \right.$	1	$2\frac{2}{3}$

Phrases		Measures	Beats
V. 8.	$\left\{ \begin{array}{l} A'''' \\ B'' \end{array} \right\}$	$\left\{ \begin{array}{l} \frac{1}{3} \quad a^2 \quad b^7 \quad c \\ \quad 2 \quad 2 \quad 2- \\ \frac{1}{3} \quad 2 \quad 2 \quad 2 \quad 2 \end{array} \right\}$	$\left\{ \begin{array}{l} 3 \quad 6\frac{1}{3} \\ 4 \quad 8\frac{1}{3} \end{array} \right\}$
	Conn.	$\left\{ \begin{array}{l} b^2 \\ 3 \end{array} \right\}$	$\left\{ \begin{array}{l} 1- \quad 3 \end{array} \right\}$
V. 9.	$\left\{ \begin{array}{l} A''''' \\ B \end{array} \right\}$	$\left\{ \begin{array}{l} \frac{1}{2} \quad a^2 \quad b^7 \quad c \\ \quad 2 \quad 2 \quad 2- \\ \frac{1}{3} \quad d^{\circ 1} \quad e \quad f \quad b^1 \\ \quad 2 \quad 2 \quad 2 \quad 3 \end{array} \right\}$	$\left\{ \begin{array}{l} 3 \quad 6\frac{1}{2}- \\ 4 \quad 9\frac{1}{3} \end{array} \right\}$
	Conn.	$\left\{ \begin{array}{l} b^2 \\ 3 \end{array} \right\}$	$\left\{ \begin{array}{l} 1- \quad 3 \end{array} \right\}$
V. 10.	$\left\{ \begin{array}{l} A \\ B' \end{array} \right\}$	$\left\{ \begin{array}{l} \frac{1}{2} \quad a^4 \quad b^{\frac{3}{2}} \quad c \\ \quad 2 \quad 2\frac{1}{2} \quad 2- \\ \frac{1}{3} \quad d^3 \quad e \quad f \quad b^1 \\ \quad 2 \quad 2 \quad 2 \quad 3 \end{array} \right\}$	$\left\{ \begin{array}{l} 3 \quad 7- \\ 4 \quad 9\frac{1}{3} \end{array} \right\}$
	Conn.	$\left\{ \begin{array}{l} b^2 \\ 3 \end{array} \right\}$	$\left\{ \begin{array}{l} 1- \quad 3 \end{array} \right\}$
V. 11.	A	$\left\{ \begin{array}{l} \frac{1}{2} \quad a^3 \quad b^7 \quad c- \\ \quad 2 \quad 2 \quad 2 \end{array} \right\}$	

The prelude has exactly the same form as the verse, and there is no refrain, a very exceptional lack. The words *kanayai ya* at the end of each verse suggest one but are so brief that they can hardly be so designated. Although the song appears to be very regular there are varying intervals in the different verses and slight rhythmic changes. It begins on the last half of the up beat, on the third degree of the scale and also ends on this tone. This seems to be the general level of the song. There is a peculiar situation at the fifth verse, where, as far as the text is concerned, there is an interlude or refrain, but musically we have the same structure as before. From this point on there are more variations than in the first part of the song.

No 16.

Record IV C. 25.d.

Dance Song (pisik).

composed by the singer's father (unfinished) Ciniciaq

♩ = 100

A

ai ya a-va-i yai ya-i ya a-va-i ye a-va-i yai ya - i ya a ya a -

Prelude

Conn. **A¹**

va-i ye ya-i ya-i ya-i ye i ya-i ya a-va-i-ya a-ci-yim-ni-la-ya

Versel.

B

a-tim-ni-li ni-vli-lix-yam-iy-man-lu a-va-i ye ya i ya i ya i

RefRAIN 1.

Conn. **A²**

ye i ya i ya qai-yu-ya-vli u-pai-yam-min-maga-le a-tim-ni-li a-

Versel 2.

B **Conn.**

ci-yim-ni-lay-a-le a-va-i ye ya-i ya-i ya-i ye i ya-i

RefRAIN 1

A³ **B.**

ya can-ek-ta-ya ni-kay-inaq-tik-u-yo qu-li-muk-i a-yi-cix-yam-iy-mag-a a-

Versel 3 *Ref. 2.*

Conn. **A¹**

va-i ye ya he he i ya-i ya a-va-i ya a-ci-yim-i-lay-a ko-

Versel 4.

B **Conn.**

ma-yu-a a-ci-yim-i-lay-a-lu a-va-i-ye ya-i ya-i ya-i ye i

RefRAIN 1.

A¹

ya i ya ta-u-qä-tin nay-ti-yam-mim-mai-yun-lu ko-ma-yu-a a-ci-yim-i-lay-

Versel 5

B Conn. **A⁴**

a - lu a - va i ye ya-i ya-i ya-i ye i - ya-i ya a -
Refrain 1. v.6.

va-i-ya a - ci-yay-i-lay-ai-a ya näy-yu-luy-li qa-i - lix-ya-m-

B Conn. **A⁵**

im-ma-lu a - va-i ye ya-i ya i-ya-i ye i - ya-i ya tal-
Refrain 1. v.7.

um-ni-i. ma na-hoy-nix-yaq-tit-um-a näy-yu-luy-li qa-i. lix-ya-m-

B

im-ma-lu a - va-i ye ya i ya i ya ye i ya
Refrain 1. Verse 8. etc.

Note shift of accent in last verse, which in that respect is similar to the first.

No. 16. RECORD IV. C. 25D

Tonality Irregular

Phrases		Tonality Irregular					Measures	Beats		
Prelude	A	{	a	b	c	d	e	5—	11½	
Refrain	B		3	3	2	2	1½	3	7	
			½	3	2	1½				
			Conn. { ½ b² b³ 2 1					2	3½	
V. 1.	A'	{	c	b⁴	c¹	f	e¹	5	11½	
Refrain	B		½	2	3	2	2	2	3	6½
			½	b	b¹	b³				
			Conn. { ½ b² b³ 2 1					2	3½	
V. 2.	A''	{	c²	b¹	b⁵	c	d	e²	6	12
Refrain	B		½	2	2	2	2	1½	3	6½
			½	b	b¹	b³				
			Conn. { ½ b² b³ 2 1					2	3½	

	Phrases		Measures	Beats
V. 3.	A'''	$\left\{ \begin{array}{ccccccc} c^2 & b^1 & b^5 & c & d & e^2 \\ \frac{1}{2} & 2 & 2 & 2 & 2 & 2 & 1\frac{1}{2} \end{array} \right.$	6	12
Refrain	B-	$\left\{ \begin{array}{ccc} b^6 & g & \\ \frac{1}{2} & 3 & 1\frac{1}{2} \end{array} \right.$	2	5
		Conn. $\left\{ \begin{array}{ccc} b^2 & b^2 & \\ \frac{1}{2} & 2 & 1\frac{1}{2} \end{array} \right.$	2	4
V. 4.	A'	$\left\{ \begin{array}{ccccccc} c & b^1 & b^3 & c & d & e^2 \\ \frac{1}{2} & 2 & 2 & 1\frac{1}{2} & 2 & 2 & 1\frac{1}{2} \end{array} \right.$	6	11 $\frac{1}{2}$
Refrain	B	$\left\{ \begin{array}{ccc} b & b^1 & b^3 \\ \frac{1}{2} & 3 & 2 & 1 \end{array} \right.$	3	6 $\frac{1}{2}$
		Conn. $\left\{ \begin{array}{ccc} b^2 & b^3 & \\ \frac{1}{2} & 2 & 1 \end{array} \right.$	2	3
V. 5.	A'	$\left\{ \begin{array}{ccccccc} c & b^1 & b^5 & c & d & e \\ \frac{1}{2} & 2 & 2 & 2 & 2 & 2 & 1\frac{1}{2} \end{array} \right.$	6	12
Refrain	B	$\left\{ \begin{array}{ccc} b & b^1 & b^3 \\ \frac{1}{2} & 3 & 2 & 1 \end{array} \right.$	2	6 $\frac{1}{2}$
		Conn. $\left\{ \begin{array}{ccc} b^2 & b^3 & \\ \frac{1}{2} & 3 & 1 \end{array} \right.$	2	3 $\frac{1}{2}$
V. 6.	A''''	$\left\{ \begin{array}{ccccccc} c & b^1 & b^2 & b^3 & c & d & e^2 \\ \frac{1}{2} & 2 & 2 & 2 & 1\frac{1}{2} & 2 & 2 & 1\frac{1}{2} \end{array} \right.$	7	13 $\frac{1}{2}$
Refrain	B	$\left\{ \begin{array}{ccc} b & b^1 & b^3 \\ \frac{1}{2} & 3 & 2 & 1 \end{array} \right.$	3	6 $\frac{1}{2}$
		Conn. $\left\{ \begin{array}{ccc} b^2 & b^3 & \\ \frac{1}{2} & 2 & 1 \end{array} \right.$	2	3 $\frac{1}{2}$
V. 7.	A''''	$\left\{ \begin{array}{ccccccc} c & b^1 & b^7 & c^1 & fd & e^3 \\ \frac{1}{2} & 2 & 2 & 2 & 2 & 2 & 2 \end{array} \right.$	6	12 $\frac{1}{2}$
Refrain	B	$\left\{ \begin{array}{ccc} e^4 & b & b^3 \\ 3 & 3 & 2 \end{array} \right.$	3	8

This song, as may easily be seen, is very regular in construction, but note the difference in metre in measures c^1 and f in the first verse and c^1 and fd in the seventh. The change is due to the text. The tonality is uncertain. The song begins on the general level, db , on the first beat. The same refrain is used throughout and the melody ends on the same tone on which it began.

No. 17.

Record IV C. 87

Dance Song (pisik).

Kexutik, an Akuliakatak man.

♩ = 76 **A** *♩ = 96* **B**

a *b* *c* *d* *e*

ye ye-i ya i yai ya-i ya ye ye i ya i yai ya-i ya ye ye i-ye
Prelude Refrain

♩ = 104 **C** *ext*

f *g* *h* *g¹* *j* *k*

ya-i ya - i ya yai ya-i ya-ai i-yai yai ya-i ya-ai ya - i ya-i ya-a

Conn. **A.**

g¹ *g³* *g⁴* *a* *b¹* *g¹* *c¹*

ya-i yai ye i-ya- i ya yai ya-i ya-a-i yai ya- i ya iy-hu-ay-yup-tim-ni
Versel. pt. 1.

♩ = 112 **B¹** *(ext.)* **C¹**

d¹ *e* *f* *g* *h* *g*

qo-cun-i-vak-tum-a ye ye i-ye ya-i ya i ya yai ya i ya-ai i yai yai ya-
Refrain

Conn. **A¹**

j *g* *g³* *a¹* *b¹*

i ya-ai ya i ya-i ya- a ya-i ye i ya - i ya ci-la-li-vut qam-ma qo-cum-
Versel. pt. 2.

B²

g⁵ *c¹* *d¹* *e* *f*

in-it-un(i) iy-hu-ay-yup-tim-ni qo-cun-i-vak-tum-a ye ye i-ye ya-i ya-
Refrain

(ext.) **C²**

g *f* *g* *g¹* *i¹* *g⁶*

i ya yai ya-i ya-a-i ya yai ya-i ya-a-i yai-ya-i ya- ai ya-i ya-a ye

Conn. **A²** *♩ = 112*

g³ *g³* *ab* *g¹*

i-ya i ya yai ya-i ya-ai ya ya - i ya
Versel. pt. 1.

B³

c² *d* *e* *f¹*

tu-pay-yup-tim-ni qo-cun-i-vak-tum-a ye ye i-ye ya-i ya-a-i (u hu
Refrain

u hu ya ya-i ya- ai i ya yai ya-i ya-a-i yai ya-i ya-ai ya-i ya
i ya- i ya a- vak-i-vutqamma qo-cug-in-it-un- i tu-pay-yuptug-ni qo-cun-i-vaktug-a
Verse 2. pt. 2.
ye ye i-ye ya-i ya- i ya yai ya-i ya-a-i ya yai ya-i ya-a-i yai ya-i ya-
Refrain
a ya-i ya. ai ye i-ya- i ya yai ya-i ya-a qo
Verse 3. pt. 1.

No. 17. RECORD IV. C. 87

C major tonality

	Phrases		Measures	Beats
Prelude	A	{ a b c d	4	10½
		{ 2 3 2½ 3		
Refrain	{ B	{ e f g (h)	4	9
	{ C	{ 2 2 2 3		
		{ g¹ j k g²	4	10
		{ 2 2 3 3		
	Conn.	{ g³ g⁴	2	3½
		{ 2 1½		
V. 1. pt. 1.	A+	{ a b¹ g⁴ c¹ d¹	5	12
		{ 2 2 1½ 3 3½		
Refrain	{ B'	{ e f g (h)	4	9
	{ C'	{ 2 2 2 3		
		{ g j i g	4	8½
		{ 2 2 2 2½		
	Conn.	{ g³ 1	1+	3
		{ 2		
V. 1. pt. 2.	A'+	{ -a² b¹ g⁵ c¹ d¹	5-	12½
		{ 2 2 2 3 3½		
Refrain	{ B''	{ e f (g f) g	5	10
	{ C''	{ 2 2 2 2 2		
		{ g j i¹ g⁵	3	8½
		{ 3 2 3½		
	Conn.	{ g³ g³	2	4
		{ 2 2		

Phrases		Measures		Beats
V. 2. pt. 1.	A'' +	{ ab g ¹ c ² d	4	12
		{ 3 2 $\frac{1}{2}$ 3 3 $\frac{1}{2}$		
Refrain	{ B''	{ e f ¹ ? ? h- g ⁷	4?	10?
		{ 2 3 $\frac{1}{2}$ 2 2 2 2 $\frac{1}{2}$		
	{ C''	{ gj i ² g	3	8
		{ 3 2 $\frac{1}{2}$ 2 $\frac{1}{2}$		
		Conn. { g ³ g ³	2	4
		{ 2 2		
V. 2. pt. 2.	A''' +	{ ab ¹ g ⁸ e ¹ d ¹	4	13
		{ 3 3 3 $\frac{1}{2}$ 3 $\frac{1}{2}$		
Refrain	{ B''	{ e f g ¹ (f) g	5	10
		{ 2 2 2 2 2		
	{ C''	{ gj i ¹ g ¹ g ⁹	4	9
		{ 3 2 2 2		
		Conn. { g ³ g ³	2	4
		{ 2 2		
V. 3. pt. 1.	A	{ ab ¹ - - - -		
		{ 3		

The song begins on the tonic, with the first beat of the measure. Presumably this is also the end tone. The regularity of the form is pleasing, but the rhythm varies slightly from verse to verse.

No. 18.

Record IV C. 56.

Dance Song (pisik).

Composed by Ipkakhuag. Sung by Ayyana, a Puivliq man

Cf. No 40 and No 22.

J. 98 A- B.

ye he ye ye yi yam e ya qam- a ai ye yi yai yam- a e yam-i yam-ai

Prelude Refrain

yam-i i i ya qai yam- a i ye yam- a- i yam- ai ye i yai ya

Ref. (2nd line.)

Conn. A

Verse 1 pt. 1 } e yam- a na- kin-mi-yu-na- a qai- le- ya- y-i- naq- tum- o ai ye i
Verse 2 pt. 1 } e yam- a na- kin-mi-yu-na- a qai- le- ya- y-i- naq- tum- o ai ye i

B¹ C

yai yam- a qi- lq- ti- li- ay- yuk tu- le- ya- vaqt- u- n- im- i i ye yam- a i yam-
yai yam- a ka- ta- in- a- luk tu- le- ya- vaqt- un- im- i Refrain (2nd line only)

Conn. A

ai ye i yai ya V. 1. pt. 2 } e yam- a u- vam- a i- ma- am i- yi- cu- aq- pak- tu- yum- o
V. 2. pt. 2 } e yam- a u- vam- a i- ma- am pi- yu- mat- qaq- tun- im- i

B¹ Dal 8

ai ye i yai yam- a qay- yu- ay- yu- ay- lu i- pi- ye- yam- i- nap- ku lum- o
ai ye i yai yam- a pun- mu- ay- yu- ay- lu i- pi- ye- yam- i- nap- ku lum- o

C Conn. A¹

i ye yam- ai yam ai ye i yai ya e yam- a cu- min- mi- yu- na qai- le- yay-
Refrain (2nd line only). Verse 3. pt. 1.

B²

un- aq- tum- o ai ye yi yai yam- a cu- mi- yu- yay- yuk pa- li- yu- at- qaq- tun- im- i

C Conn. A

i ye yam- a- i yam ai ye i yai ya e yam- a u- vam- a i- ma- am a- un- im- at-
Refrain (2nd line only). Verse 3. pt. 2.

qaq-tum-ni-m- i ai ye i yai ya-m-a au-yay-lu cam-na i- pi-ye-yam-i-na-yu-

lum-o i ye ya-m a-i ya-m- ai ye i yai

Refrain (2nd line only).

No. 18. RECORD IV. C. 56

G major tonality

Phrases		G major tonality					Measures	Beats	
Prelude	{ A-	{	a	b	b ¹	c	c ¹ -	5-	12
	{ B		2	2	3	2	3		
Refrain	C	{	d	e	f	g		4+	9 $\frac{1}{4}$
			$\frac{1}{4}$ 3	2	2	2			
			h	i	c	c ²		4	9
			2	2	2	3			
			Conn. { c ¹ -					1-	2 $\frac{3}{4}$
			2 $\frac{3}{4}$						
V. 1. pt. 1.	{ A	{	a ¹	b	b ¹	c	c ³ -	5	12 $\frac{1}{2}$
	{ B'		2 $\frac{1}{2}$	2	3	2	2 $\frac{3}{4}$		
Refrain	C	{	d	ef	g			3+	8 $\frac{1}{4}$
			$\frac{1}{4}$ 3	3	2				
			h	i	c	c ²		4	9
			2	2	2	3			
			Conn. { c ¹ -					1	3
			3						
V. 1. pt. 2.	{ A	{	a ¹	b	b ¹	c	c ³ -	5	12 $\frac{1}{2}$
	{ B'		2 $\frac{1}{2}$	2	3	2	2 $\frac{3}{4}$		
Refrain	C	{	d	ef	g			3+	8 $\frac{1}{4}$
			$\frac{1}{4}$ 3	3	2				
			h	i	c	c ²		4	9
			2	2	2	3			
			Conn. { c ¹ -					1-	2 $\frac{3}{4}$
			2 $\frac{3}{4}$						
V. 2. pt. 1.	{ A	{	a ¹	b	b ¹	c	c ³ -	5	12 $\frac{1}{2}$
	{ B'		2 $\frac{1}{2}$	2	3	2	2 $\frac{3}{4}$		
Refrain	C	{	d	ef	g			3+	8 $\frac{1}{4}$
			$\frac{1}{4}$ 3	3	2				
			h	i	c	c ²		4	9
			2	2	2	3			
			Conn. { c ¹ -					1-	3
			3						

Phrases		Measures	Beats
V. 2. pt. 2.	{ A	5	12½
	{ B'	3+	8½
Refrain	C	4	9
		Conn. { c⁴ 3	1 3
V. 3. pt. 1.	{ A'	5	12½
	{ B''	3	8
Refrain	C	4	9
		Conn. { c¹- 2¾	1- 2¾
V. 3. pt. 2.	{ A	5+	12¾
	{ B'''	3	8
Refrain	C¹	4	7

This song should be compared with Nos. 40 and 22, for the borrowing of melodic ideas. The text states that the second phrase of the prelude and the C constitute the whole refrain, and the C phrase as given later after the verses, the second line only. But judging from the structure of the entire song, the B phrase is really part of the prelude proper, followed by the refrain C, which is only one phrase in length in this case.

The song begins on the first beat of the measure, the fifth degree of the scale. It ends on the third degree which seems to be the general level of the tune.

Dance Song (pisik).

Avakana, a Dolphin and Union Strait boy about 12 years old

Song composed by his mother, Apat-oq.

♩ = 100

♩ = 100 **A** Song composed by his mother, Apat-oq. **B**

Prelude

[illegible]

Verse 1. pt. 1.

Case 1. p. 1.

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a common time signature (C). The melody consists of eighth and sixteenth notes. A first ending bracket labeled 'B¹' spans the final measures of the staff. The notation includes various accidentals and rests.

Refrain

Handwritten musical notation on a single staff, featuring various time signatures (2/4, 3/4, 4/4) and notes. Above the staff, the word "Conn." is written, and below the staff, the word "AA" is written. The notation includes various musical symbols such as clefs, notes, rests, and accidentals.

Verse 1. pt. 2 (or V. 2)

Refrain

Verbe 2. pt. 1 (or V. 3.)

Handwritten musical notation on a single staff, showing a sequence of notes and rests. Above the staff, there are markings: B^2 and *Conn.*. Below the staff, there are markings: L^1 , A^1 , b^5 , $2\frac{1}{2}$, A , C^4 , 7 , $Ref. as in V. 1 pt 2$, 2 , 4 , and b^4 .

i ye

Verse 2. pt. 2 (or V. 4).

i ye i ye ai ye ye i ye tuc-an - eq-

Verse 3. pt.1.(or V.5.)

caq-pak-tun ki-va-ti-vu- li-ma-tuc-an- eq-caq-pak-tun o- qay-yu-a-mit-kut

Conn. AA²
i ye i ye a- u- ya- lim- mit- i nu-naq- aq-pak-a-mik ki-va-ti-vu-li-ma-tuc-an
Verse 3, pt. 2. (or V. 6.)

eq-caq-pak-tun Ref. as before except the 3rd measure contains $\frac{3}{8}$ beats. Conn. AA⁴
i ye i ye a- ney-ne-li- i- ma a- ney
Verse 4, pt. 1. (or V. 7.)

neq-xun-i-naq- i-laq-tu-ni ne-qiqxaq-pak-a-vin-tuc-an- eq-caq-pak-tun ai ye ye i

ye yai ai ye ye ye ya i ye i ye ai ye ye
Verse 4, pt. 2. (or V. 8.)

ye qo-vi- a - na-yi-vsq { numuun-aq-oq ila }

No. 19. RECORD IV. C. 92A

E major tonality

Phrases		E major tonality						Measures	Beats		
Prelude	A	{	a	b	c	b ¹	c	d	6	12	
			2	2	2	2	2	2			
Refrain	B	{	e	b ²	b ²	a	b ³		5	11	
			2	2	2	2	3				
			Conn. { b ⁴ b ⁴						2	4	
			2 2								
V. 1. pt. 1.	A'	{	a	b ⁵	c ¹	b ⁶	c ²		5	12	
			2	2	2	3	3				
Refrain	B'	{	e	b ¹	b ⁷	a	b ³		5	10½	
			2	2	1½	2	3				
			Conn. { b ⁴ b ⁴						2	4	
			2 2								
V. 1. pt. 2.	AA	{	a ¹	f	b+	a ²	b ⁵	b	c ³	7	16
			2	2	2½	2	2	2	3½		
Refrain	B''	{	e ¹	b ¹	b ¹	a	b ³		5	11	
			2	2	2	2	3				
			Conn. { b ⁴ b ⁴						2	4	
			2 2								

Phrases				Measures	Beats
V. 2. pt. 1.	AA'	{	a b ⁵ b ¹ a ² b ⁵ c ⁴	6	12½
			2 2 2 2 2 2½		
Refrain	B''		e ¹ b ¹ b ¹ a b ³		
			2 2 2 2 3		
		Conn.	{ b ⁴ b ⁴	2	4
			2 2		
V. 2. pt. 2.	AA'' -	{	a ² f b ⁵ + a ² b ⁵ g	6	13
			2 2 2½ 2 2 2½		
Refrain	B''		e ¹ b ¹ b ¹ a b ³		
			2 2 2 2 3	5	11
		Conn.	{ b ⁴ b ⁴	2	4
			2 2		
V. 3. pt. 1.	AA'''	{	a b ⁵ b ¹ a ² b ⁵ b ⁵ c ⁴	7	15½
			2 2 2 2 2 2 3½		
Refrain	B''		e ¹ b ¹ b ¹ a b ³		
			2 2 2 2 3	5	11
		Conn.	{ b ⁴ b ⁴	2	4
			2 2		
V. 3. pt. 2.	AA''	{	a ² f b ⁵ + a ² b ⁵ c ⁴	6	13
			2 2 2½ 2 2 2½		
Refrain	B'''		e ¹ b ¹ b ⁷ a b ³		
			2 2 1½ 2 3	5	10½
		Conn.	{ b ⁴ b ⁴	2	4
			2 2		
V. 4. pt. 1.	AA'''	{	a ² f b ⁵ b ⁵ a ² b ⁵ g	7	14½
			2 2 2 2 2 2 2½		
Refrain	B'''		e ¹ b ³ + a b ³ +		
			2 4½ 2 3½	4	12
		Conn.	{ b ⁴ b ⁴	2	4
			2 2		
V. 4. pt. 2.	AA'	{	a b ⁵ b ¹ - - - -	-	-
			2 2 1½ - - - -		

This is also a very regular form, but with slight variations in the rhythm. The song begins on the fifth degree of the major scale, the first beat of the measure, but the seventh degree is very prominent. It ends on the third. The tune is astonishingly like that of No. 20 but the latter is much more regular and beautiful in its appeal to our ears. It should also be compared with No. 3.

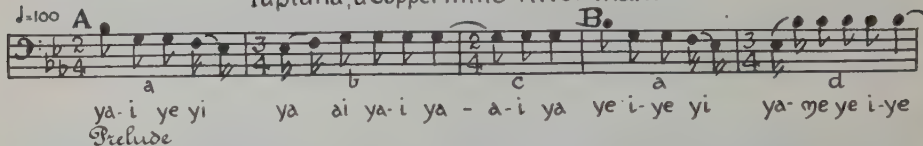
No 20.

Record IV C. 60.

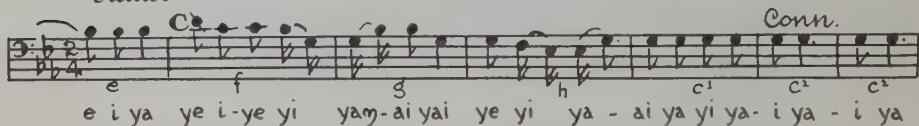
Dance Song (pisik).

Täptuna, a Coppermine River man.

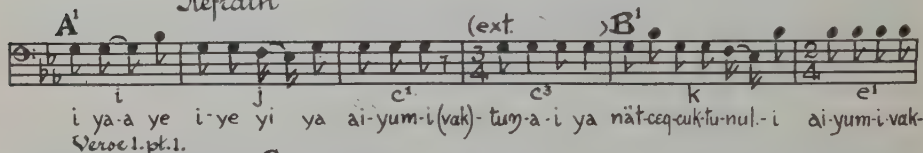
J. 100 A



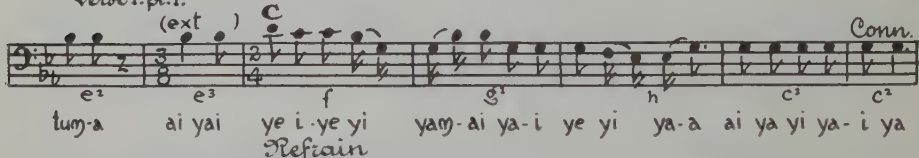
Prelude



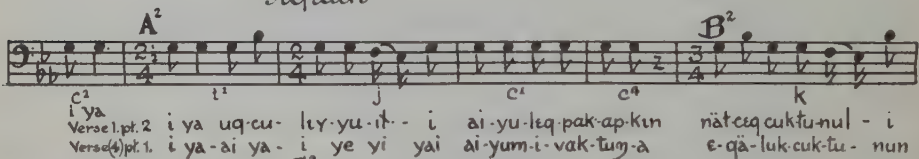
Refrain



Verse 1. pt. 1.

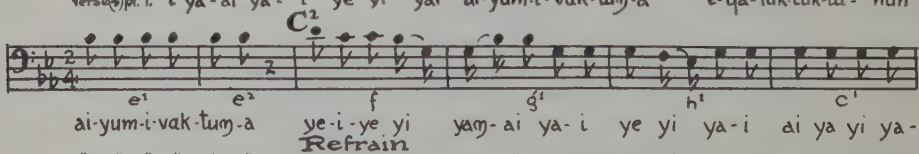


Refrain

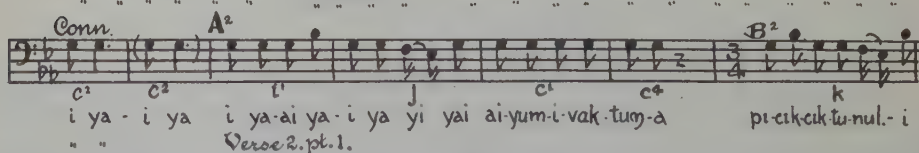


Verse 1. pt. 2.

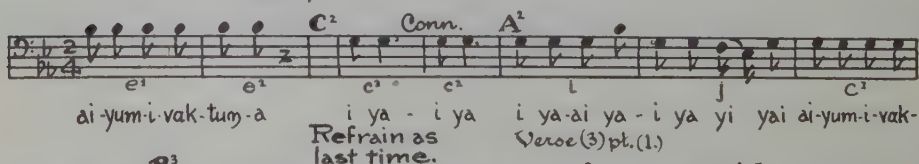
Verse 2. pt. 1.



Refrain

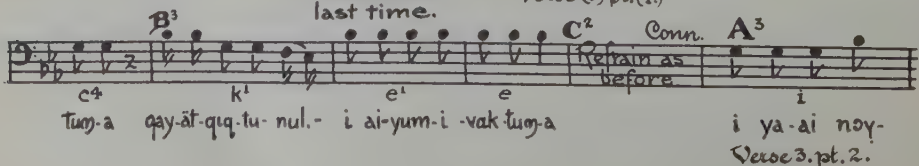


Verse 2. pt. 1.

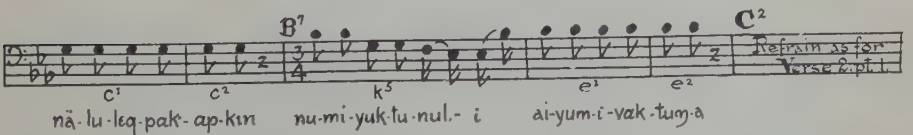
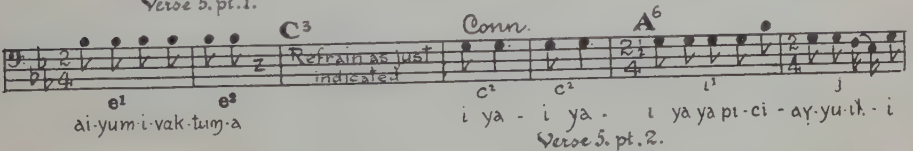
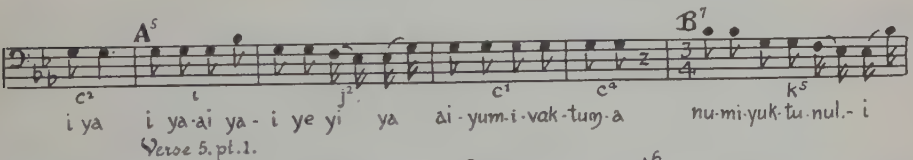
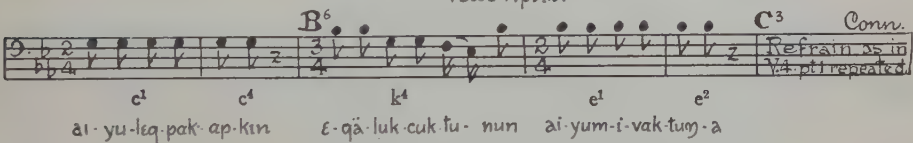
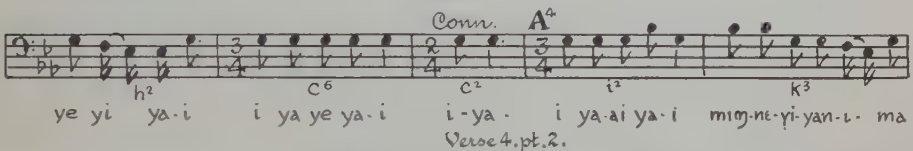
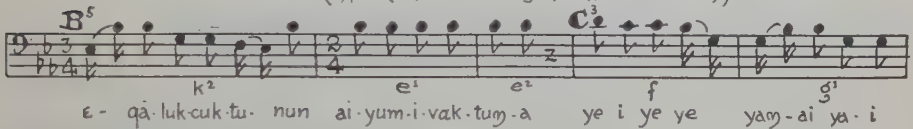
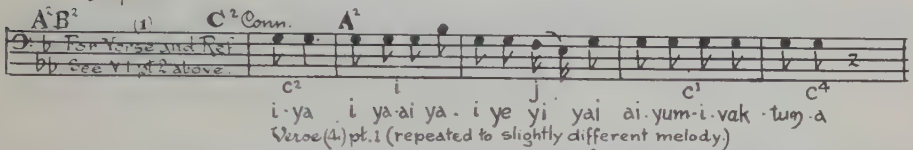
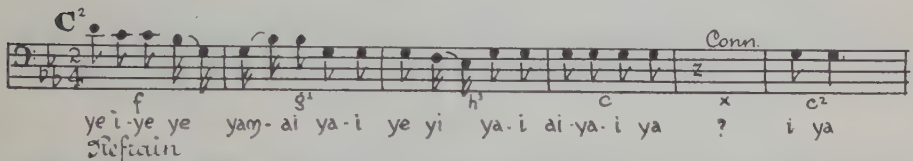
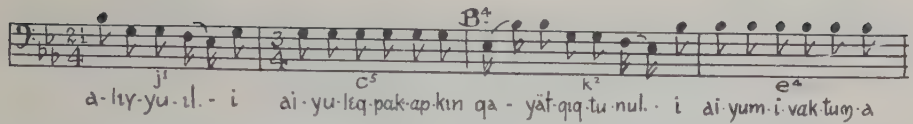


Refrain as last time.

Verse (3) pt. (1.)



Verse 3. pt. 2.



Conn. A^7 B^7

c^2 i j^1 c^5 k^5

i ya i ya-ai ya- i ya yi ya- i- yum-i-vak-tu-um-a u-qi-lai-yu-nul-i
Verse 6. pt. 1.

C^2 Conn. A^8

ai-yum-i-vak-tu-a *i-ya- i ya-a ni-u- yu-ak-al- i*
Refrain as in Verse 1. pt. 2. Verse 6. pt. 2.

B^7

c^1 c^2 k^5 e^1 e^2

aq-tu-léq-pak-ap-kin u-qi-lai-yu-nul- i ai-yum-i-vak-tu-a

C^4

f g^1 h c^6

ye i ye ye yang- ai ya-l ye yi ya-a i ya yi

(1) The only differences in these two Verse parts is that the first measure of V. 4. pt. 1. is $\frac{2}{4}$ rather than $\frac{3}{4}$, and the rest in the middle of the verse is an eighth instead of a quarter.

No. 20. RECORD IV. C. 60

 E_b major tonality

Phrases		Measures Beats	
Prelude	A	3	7
	B	3	7
Refrain	C	4	8
	Conn.	2	4
V. 1. pt. 1.	A'	4	9
	B'	4	$8\frac{1}{2}$
Refrain	C'	4	8
	Conn.	2	4
V. 1. pt. 2.	A''	4	$8\frac{1}{2}$
	B''	3	7
Refrain	C''	4	8
	Conn.	2	4

Phrases		Measures		Beats
V. 2. pt. 1.	$\begin{cases} A'' \\ B'' \end{cases}$	$\begin{cases} i^1 & j & c^1 & c^4 \\ 2 & 2 & 2 & 2 \\ k & e^1 & e^2 & \\ 3 & 2 & 2 & \end{cases}$	$\begin{cases} 4 \\ 3 \end{cases}$	$\begin{cases} 8 \\ 7 \end{cases}$
Refrain	C''	$\begin{cases} f & g^1 & h^1 & c \\ 2 & 2 & 2 & 2 \end{cases}$	4	8
	Conn.	$\begin{cases} c^2 & c^2 \\ 2 & 2 \end{cases}$	2	4
V. 3? pt. 1?	$\begin{cases} A'' \\ B'' ' - \end{cases}$	$\begin{cases} i & j & c^1 & c^4 \\ 2 & 2 & 2 & 2 \\ k^1 & e^1 & e & \\ 2 & 2 & 2 & \end{cases}$	$\begin{cases} 4 \\ 3 \end{cases}$	$\begin{cases} 8 \\ 6 \end{cases}$
Refrain	C''	$\begin{cases} f & g^1 & h^1 & c \\ 2 & 2 & 2 & 2 \end{cases}$	4	8
	Conn.	$\begin{cases} c^2 & c^2 \\ 2 & 2 \end{cases}$	2	4
V. 3? pt. 2?	$\begin{cases} A'' ' \\ B'' ' ' - \end{cases}$	$\begin{cases} i & j^1 & c^5 \\ 2 & 2\frac{1}{2} & 3 \\ k^2 & e^4 & \\ 3 & 3 & \end{cases}$	$\begin{cases} 3 \\ 2 \end{cases}$	$\begin{cases} 7\frac{1}{2} \\ 6 \end{cases}$
Refrain	C''	$\begin{cases} f & g^1 & h^1 & c \\ 2 & 2 & 2 & 2 \end{cases}$	4	8
	Conn.	$\begin{cases} x & c^2 \\ 2? & 2 \end{cases}$	2?	4?
V. 4. pt. 1.	$\begin{cases} A'' \\ B'' \end{cases}$	$\begin{cases} i^1 & j & c^1 & c^4 \\ 2 & 2 & 2 & 1\frac{1}{2} \\ k & e^1 & e^2 & \\ 3 & 2 & 2 & \end{cases}$	$\begin{cases} 4 \\ 3 \end{cases}$	$\begin{cases} 7\frac{1}{2} \\ 7 \end{cases}$
Refrain	C''	$\begin{cases} f & g^1 & h^1 & c^1 \\ 2 & 2 & 2 & 2 \end{cases}$	4	8
	Conn.	$\begin{cases} c \\ 2 \end{cases}$	1	2
V. 4. pt. 1. repeated	$\begin{cases} A'' \\ B'' ' ' \end{cases}$	$\begin{cases} i & j & c^1 & c^4 \\ 2 & 2 & 2 & 2 \\ k^2 & e^1 & e^2 & \\ 3 & 2 & 2 & \end{cases}$	$\begin{cases} 4 \\ 3 \end{cases}$	$\begin{cases} 8 \\ 7 \end{cases}$
Refrain	$C'' ' '$	$\begin{cases} f & g^1 & h^2 & c^6 \\ 2 & 2 & 2 & 3 \end{cases}$	4	9
	Conn.	$\begin{cases} c^2 \\ 2 \end{cases}$	1	2
V. 4. pt. 2.	$\begin{cases} A'' ' ' \\ B'' ' ' ' \end{cases}$	$\begin{cases} i^2 & k^3 & c^1 & c^4 \\ 3 & 3 & 2 & 2 \\ k^4 & e^1 & e^2 & \\ 3 & 2 & 2 & \end{cases}$	$\begin{cases} 4 \\ 3 \end{cases}$	$\begin{cases} 10 \\ 7 \end{cases}$
Refrain	$C'' ' '$	$\begin{cases} f & g^1 & h^2 & c^6 \\ 2 & 2 & 2 & 3 \end{cases}$	4	9
	Conn.	$\begin{cases} c^2 \\ 2 \end{cases}$	1	2

Phrases					Measures	Beats
V. 5. pt. 1.	{ A'''' ' }	{	i	j ² c ¹ c ⁴	4	8
			2	2 2 2		
			k ⁵	e ¹ e ²	3	7
Refrain	C'' ' }	{	3	2 2		
			f	g ¹ h ² c ⁶	4	9
			2	2 2 3		
Conn. { c ² c ²					2	4
{ 2 2 }						
V. 5. pt. 2.	{ A'''' ' }	{	i ¹	j c ¹ c ²	4	8½
			2½	2 2 2		
			k ⁵	e ¹ e ²	3	7
Refrain	C'' ' }	{	3	2 2		
			f	g ¹ h ¹ c	4	8
			2	2 2 2		
Conn. { c ²					1	2
{ 2 }						
V. 6. pt. 1.	{ A'''' ' }	{	i	j ² c ⁵	3	7
			2	2 3		
			k ⁵	e ⁴	2	6
Refrain	C'' ' }	{	3	3		
			f	g ¹ h ¹ c	4	8
			2	2 2 2		
Conn. { c ²					1	2
{ 2 }						
V. 6. pt. 2.	{ A'''' ' }	{	i ³	j ² c ¹ c ²	4	8½
			2½	2 2 2		
			k ⁵	e ¹ e ²	3	7
Refrain	C'' ' }	{	3	2 2		
			f	g ¹ h c ⁶	4	8
			2	2 2 2		

The song begins on the fifth degree, on the first beat of the measure and ends on the third. Note the regularity of form but the slight rhythmic and melodic variations. No. 19 is probably a corruption of this tune.

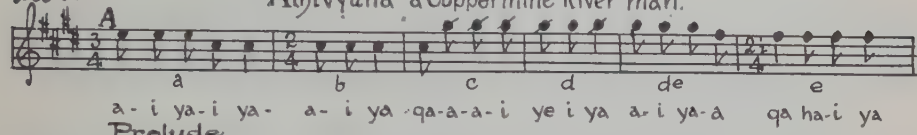
No 21.

Record IV C. 57.

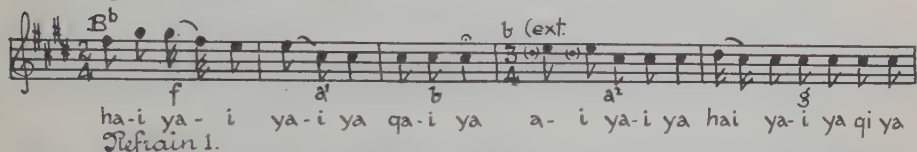
Dance Song (pisik).

Amivvāna, a Coppermine River man.

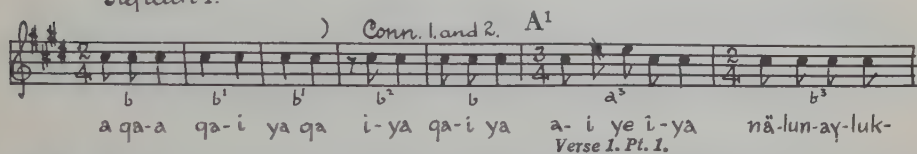
♩ = 88-92



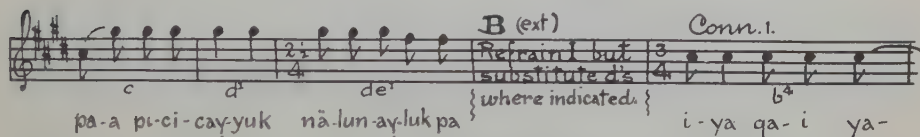
Prelude



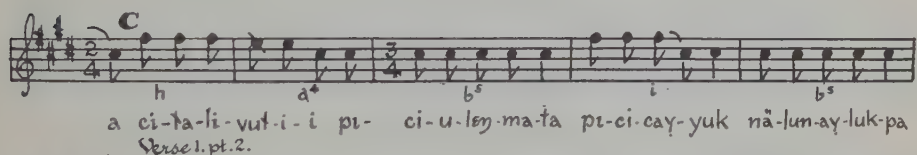
Refrain 1.



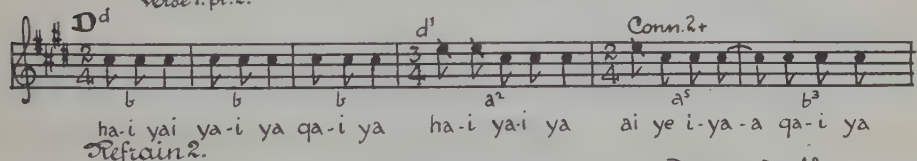
Verse 1. Pt. 1.



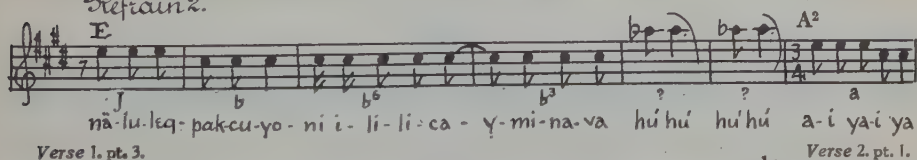
Refrain 1 but
substitute d's
where indicated.



Verse 1. pt. 2.

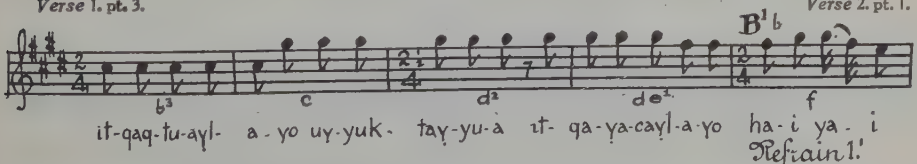


Refrain 2.

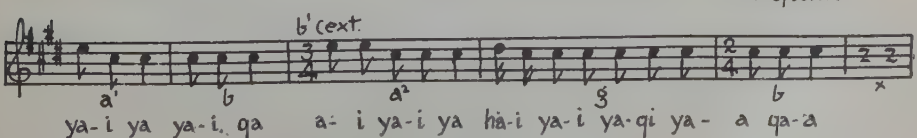


Verse 1. pt. 3.

Verse 2. pt. 1.



Refrain 1.



Conn. 1. C^1

i-ya qa-i ya tei-ku-mi ca-man-i i-va-vak-ca-ya tei-ku-in-am-mi-lu-nä-la-ux-ya-ya-ya
Verse 2, pt. 2.

D^1d From here on the entire tune is lower by a quarter step. Conn. 2 +

a ha-i ya-ai ya-i ya- a qa-i ya ha-i ya-i ya a-i ye ya- a qa-i ya

E^1 (1)

nä-lu-lq-pak-cu-yo-ni up- ta-a-yi-va-ya a ap-kut-it-qam- it-u-am-manai
Verse 2, pt. 3.

$A-$ B^1b

ya-i ya hu hu a-i ya qa-a-a-i ye i ya a-i ya-a qa ha-i ya ha-i ya-i
Refrain 1.

t^1 (ext.) Conn. 1.

ya-i ya qa-i ya a-i ya-i ya ha-i ya-i ya qi ya- a a qa qa i-ya qa-

A^3

i ya-a i ya-i ya a it-qaq-tu-äyl-a -yo nä-nuk-tay-yu-a it-qa-ya-cay-la-yo
Verse 3, pt. 1

B (ext.) Refrain 1 only omitting final "qa" and substituting a quarter rest. Conn. 1. C^1

i-ya qa-i ya tei-ku-mi ca-ma-ni pio-u-a- vaka-ma
Verse 3, pt. 2.

D^2d

tei-ku-i-nam-mi-lu ta-kol-ya-taq-ta-ya - a ha-i ya-ai ya-i ya- a qa-i ya
Refrain 2.

d^1 Conn. 2. E^2

ha-i ya-i ya a vai ye i-ya- a qa-i ya Eq-ci-yin-aq-tu-yo-o-ni
Verse 3, pt. 3.

u-na-ta-a-yi-va-ya pi-cik-ca-qam. it-u-am-man hu hu hu hu a-i-ya-ya
 it-qaq-tu-ay-la-yo e-qa-lu-ay-yu-uk-ta-ye-o-mi-im-a hai ya i
 ya i ya qa-i ya ha-i ya-i ya ha-i ya-i ya qi ya - a a qa qa
 i ya-i ya ta- cin-i cam-an-i ai-yu-leq-pak-ap-kut ha-i ya ma-yuk-ta-ay-
 yut-u it-qa-ya-cay-la-yin ha-i ya-ai ya-i ya-a qa-i ya ha-i ya-i ya-a
 vai-ye i ya a qa-i ya ai-yu-leq-pak-cu y-on-im qop-qaq-ta-ya —

Verse 4. pt. 1.
 Refrain 1
 Conn. 1
 Verse 4. pt. 2.
 Refrain 2
 Conn. 2
 Verse 4. pt. 3.

(1) Here the singer made a mistake.

No. 21. RECORD IV. C. 57

C# minor tonality

Phrases			Measures	Beats
Prelude	A	{ a b c d de e 3 2 2 2 2 2 1/2	6	13 1/2
Refrain 1.	B	{ f a ¹ b (a ² g b b ¹ b ¹) 2 2 2 3 3 2 2 2	8	18
Conn. 1 and 2		{ b ² b 2 2	2	4
V. 1. pt. 1.	A'	{ a ³ b ³ c d ¹ de ¹ 3 2 2 2 2 2 1/2	4	8 1/2
Refrain 1.	B	{ f a ¹ b (a ² g b b ¹ b ¹) 2 2 2 3 3 2 2 2	8	18
Conn. 1		{ b ⁴ 3 1/2	1	3 1/2

Phrases		Measures	Beats
V. 1. pt. 2.	C	$\left\{ \begin{array}{l} h- a^4 b^5 i b^5 \\ 1\frac{1}{2} 2 3 3 3 \end{array} \right.$	5 12 $\frac{1}{2}$
Refrain 2.	D	$\left\{ \begin{array}{l} b b b a^2 \\ 2 2 2 3 \end{array} \right.$	4 9
Conn. 2 + $\left\{ \begin{array}{l} a^5 b^3 \\ 2 2 \end{array} \right.$		2	4
V. 1. pt. 3.	E	$\left\{ \begin{array}{l} j b b^6 b^3 ? ? \\ 2 2 2 2 2 2 \end{array} \right.$	4 8
V. 2. pt. 1.	A''	$\left\{ \begin{array}{l} a b^3 c d^2 de^1 \\ 3 2 2 2\frac{1}{2} 2\frac{1}{2} \end{array} \right.$	5 12
Refrain 1.	B'	$\left\{ \begin{array}{l} f a^1 b (a^2 g b x) \\ 2 2 2 3 3 2 2 \end{array} \right.$	7 16
Conn. 1 $\left\{ \begin{array}{l} b^7 h^1- \\ 2 1\frac{1}{2} \end{array} \right.$		2	3
V. 2. pt. 2.	C'	$\left\{ \begin{array}{l} k b b e^1 b^3 b^3 \\ \frac{1}{2} 2 2 2 2 2 \end{array} \right.$	6 12 $\frac{1}{2}$
Refrain 2.	D'	$\left\{ \begin{array}{l} b^3 b^3 b^3 1 \\ 2 2 3 3 \end{array} \right.$	4 10
Conn. 2 + $\left\{ \begin{array}{l} 1 b^3 \\ 2 2 \end{array} \right.$		2	4
V. 2. pt. 3.	E'	$\left\{ \begin{array}{l} j b b^9 b^{10} b^{11} b^3 m n ? \\ 2 2 2 2 3 2 3 1\frac{1}{2} 2\frac{1}{2} \end{array} \right.$	8 17 $\frac{1}{2}$?
Interlude	A—	$\left\{ \begin{array}{l} b c d de e \\ 2 2 2 2 2\frac{1}{2} \end{array} \right.$	5 10 $\frac{1}{2}$
Refrain 1.	B'	$\left\{ \begin{array}{l} f a^1 b (a^2 g b b^9) \\ 2 2 2 3 3 2 2 \end{array} \right.$	7 16
Conn. 1 $\left\{ \begin{array}{l} b^7 b^7 \\ 2 2\frac{1}{2} \end{array} \right.$		2	4 $\frac{1}{2}$
V. 3. pt. 1.	A'''	$\left\{ \begin{array}{l} a^4 b^{11} d^3 de^2 \\ 1\frac{1}{2} 3 3 3\frac{1}{2} \end{array} \right.$	4 11
Refrain 1.	B	$\left\{ \begin{array}{l} f a^1 b (a^2 g b b^1 b^1) \\ 2 2 2 3 3 2 2 2 \end{array} \right.$	8 18
Conn. 1 $\left\{ \begin{array}{l} b^7 h^1- \\ 2 1\frac{1}{2} \end{array} \right.$		2	3 $\frac{1}{2}$
V. 3. pt. 2.	C'	$\left\{ \begin{array}{l} k b b e^1 b^3 b^3 \\ \frac{1}{2} 2 2 2 2 2 2\frac{1}{2} \end{array} \right.$	6+ 13
Refrain 2.	D''	$\left\{ \begin{array}{l} b^3- b^3 b^3 a^6 a^5- \\ 1\frac{1}{2} 2 3 3 1 \end{array} \right.$	5 10 $\frac{1}{2}$
Conn. 2 — $\left\{ \begin{array}{l} b^8 \\ 1 3 \end{array} \right.$		1+	4
V. 3. pt. 3.	E''	$\left\{ \begin{array}{l} a^7 b^3 b^3 b i^1 b? ? ? \\ 2 2 2 2 2 3 2 2 \end{array} \right.$	6? 12?

Phrases		Measures	Beats
V. 4. pt. 1.	A'' ''	{ a b ³ c ¹ d ⁴ de ⁴ 3 2 3 2 ¹ / ₂ 2	5 12 ¹ / ₂
Refrain 1.	B''	{ f ¹ a ¹ b ¹² (a ² g b b ⁹) 2 2 3 3 3 2 2	7 17
		Conn. 1 { h ² - 2 ¹ / ₂	1 2 ¹ / ₂
V. 4. pt. 2.	C''	{ ¹ / ₂ k b ³ b b i ² b ³ b ³ 2 2 2 2 2 2 2 ¹ / ₂	7+ 15
Refrain 2.	D	{ b ³ - b ³ b ³ a ⁶ a ⁵ - 1 ¹ / ₂ 2 3 3 1	5 11
		Conn. 2 { b ³ 1 3	1+ 4
V. ? pt. ?	A'' or E?	{ a ⁷ b ³ b ³ - - - - 2 2 2	- -

The song begins on the third degree of the minor scale, on the first beat of the measure, and if the ending of the second refrain is to be taken as guide, when finished would end on that tone also. This is the general level.

No 22.

Record IV C. 76.

Dance Song (pisik).

composed and sung by Ikpakhuaq, a Puivliq man. Cf. Nos. 40 and 19.

♩ = 96 **A**

a ye e-e ye ye i- yam e ya qam- a ai ye i yai

B *Prelude*

? ni yam- ai yam- i ya - i ya qai yam- a i ye yam a- i yam ai ye yi

C *Refrain*

i ye yam a- i yam ai ye yi

spoken:- (1) **A**¹

kaistumuyama da miketumari

e yam- a cu- min-mi-yu-na- a qai- le- ya- yi- naq- tum- o

Verse 1. pt. 1.

B¹

ai ye yi yai yam- a qi - leq- ti- li- ay- yuk tu- le- ya- a- vaq- tum- im- i

C *Conn.* **A**²

i ye yam a i yam ai ye yi yai ya e yam- a u- vum- a i- mam i- yic- uaq

Refrain *Verse 1. pt. 2.*

B²

pak- tu yum- o ai ye yi yai yama qay- yu- ay- yu- ay- lu i- pi- ye- yam- map- ku

C¹ **B**³

lum- o i ye yam a- i yam ai ye yi yai yam- a e yam- i yam- ai

Refrain *Interlude*

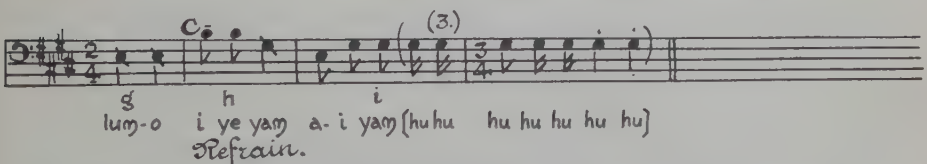
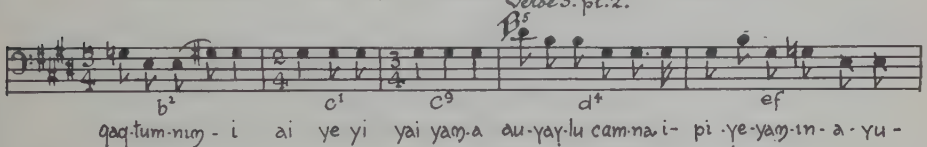
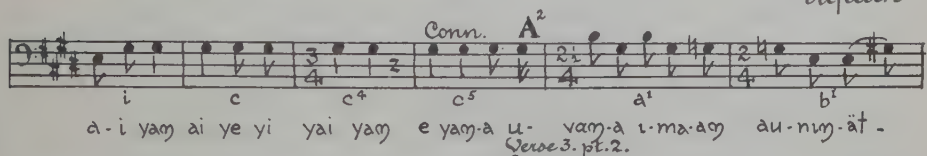
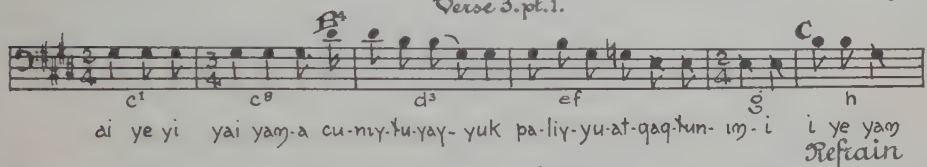
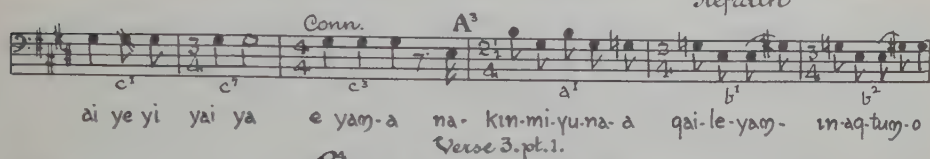
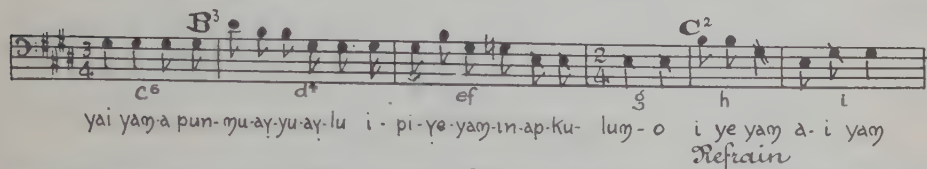
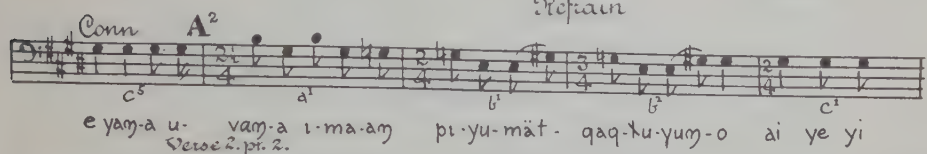
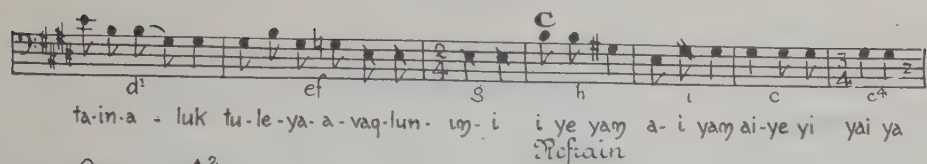
C *Conn.* **A**²

yam- i ya i ya qai yam- a i ye yam a- i yam ai ye yi yai ya e yam- a na-

Refrain *pt. 1.*

B¹

kin- mi- yu- na- a qai- le- ya - yin- aq- tum- o ai ye yi yai yam- a ka-



- (1) These words apparently have nothing to do with the song. A woman can be heard talking while the man is singing and he breaks off abruptly, evidently to speak to her.
- (2) A cough upset the rhythm here but it was obviously unintentional.
- (3) This was not really pitched.

No. 22. RECORD IV. C. 76

E major tonality

Phrases		E major tonality				Measures	Beats	
Prelude	A—	{	a	b	b ² c	4	10½	
			2	2	3½ 3			
			talking					
Refrain	{B	{	d	e	f g	4	9	
	3		2	2 2				
	{C—	{	h	i	c ¹	3	6	
		{	2	2	2			
			talking					
			Conn. {				1	3¾
					c ²			
					3¾			
V. 1. pt. 1.	{A'	{	a ¹	b ¹	b ² c ¹ c ³	5	13½	
	2½		2	3 2 3¾				
	{B'	{	d ¹	ef	g	3	8¼	
		{	3	3	2			
Refrain	C	{	h	i	c ¹ c ⁴	4	9	
	2		2	2 3				
			Conn. {				1	2¾
					c ⁵			
					2¾			
V. 1. pt. 2.	{A''	{	a ¹	b ¹	b ² c ¹ c ⁶	5	12¾	
	2½		2	3 2 3				
	{B''	{	d ²	ef	g	3	8½	
		{	3	3	2			
Refrain	C	{	h	i	c ¹ c ³	4	9½	
	2		2	2 3½				
Interlude	B'''	{	d ³	e	f g	4	9½	
	3		2	2 2				
Refrain	C	{	h	i	c c ⁴	4	9	
	2		2	2 3				
			Conn. {				1	2¾
					c ⁵			
					2¾			
V. 2. pt. 1.	{A''	{	a ¹	b ¹	b ² c ² c ³	5	12⅝	
	2½		2	3 2 2⅞				
	{B'	{	d ¹	ef	g	3	8¼	
		{	3	3	2			
Refrain	C	{	h	i	c c ⁴	4	9	
	2		2	2 3				
			Conn. {				1	2¾
					c ⁵			
					2¾			
V. 2. pt. 2.	{A''	{	a ¹	b ¹	b ² c ¹ c ⁶	5	12¼	
	2½		2	3 2 2½				
	{B'''	{	d ⁴	ef	g	3	8½	
		{	3	3	2			
Refrain	C''	{	h	i	c ¹ c ⁷	4	9	
	2		2	2 3				
			Conn. {				1	3¾
					c ³			
					3¾			

Phrases				Measures	Beats					
V. 3. pt. 1.	{ A'' ' }	{	a ¹	b ¹	b ²	c ¹	c ³	5	12½	
			2½	2	3	2	2¾			
	{ B'' '' }	{	d ³	ef	g			3	8¼	
			3	3	2					
Refrain	C	{	h	i	c	c ⁴			4	9
			2	2	2	3				
				Conn.	{	c ⁵		1	2¾	
						2¾				
V. 3. pt. 2.	{ A'' }	{	a ¹	b ¹	b ²	c ¹	c ³	5	12¾	
			2½	2	3	2	3			
	{ B'' '' ' }	{	d ⁴	ef	g			3	8	
			3	3	2					
Refrain	C—	{	h	i	—	—	—	—	—	—
			2	2						

This song should be compared with Nos. 18 and 40 for they all have the same tune. The points of difference will come out better from a study of the analyses and the music than from a description of them. The present song begins on the fifth degree of the scale, on the first beat of the measure. It ends on the third degree. The level is not as clearly established as in the other versions but is probably the third degree.

No 23.

Record IV C. 42.

Dance Song (pisik).

Amivvāna, a Puivliq man.

A **B**

ye ye-e yi ai ye ki ya qa ye ye ki ai ye ya a qa yi - e yai ya qai yai yai

Prelude

C

i ya yi yai a i ya i ya ye i ya qa-i ya ye ye ki ha-i yai ya-i ye yai ye yai ya-i ya

Refrain

D **Conn.**

qai yai yai i ya qa-i ya ya i ya a-qa a ye yai ye qa qa-i i ya qa-i ya

E **F**

qan-oq cap-kwa piy-a-cu-ay-a-cuk-pi-ki a ki ya qa qa-i ya mit-qu-liy-ti piy-

Versel.

(ext.) **CD** (1.) **Conn.**

a-cu-a-ya-cuk-pi-ki ca-ma-nig-i nu-na-mi ca-ma-ni ki ya i

A' **B'**

ya qa-i ya u-lau-yaq qay-yu-iy-i-tan-ik ye ye-yi yai ye ya qa ya i ya qa (nay)

Versel 2.

(ext.)

mit-qu-liy-ti piy-a-cu-ay-a-cuk-pi-i-ki ca-ma-nig-i nu-na-mi ca-ma-ni-i ki

C' **B'**

ye yi ki ha-i yai ya-i i ye yai ye yai ya-i ya-a qai yai yai-i ya a qa-i ya qay-yu-iy-i

Refrain

Coda

tan-ik naut-yut-yi-tu-aq-pa-ya nay-yu-iy-yu-ak-i cam-na yai ye-yig-i yai ye yang a

(1.) The refrain is exactly the same as above.

No. 23. RECORD IV. C. 42

A major tonality

Phrases		A major tonality								Measures	Beats				
Prelude	{ A	{	$\frac{1}{2}$	a	b	b	c	d	d	e	7+	15 $\frac{1}{4}$			
	B			2	2	2	2	2	2	2 $\frac{3}{4}$					
Refrain	{ C	{	$\frac{1}{4}$	c ¹	d ¹	d ²	d ³	d ³			5+	13 $\frac{1}{4}$			
				3	3	3	2	2							
	{ D	{	f	g	c ¹	d ⁴	d ⁵			5	15				
			3	3	3	3	3								
	{	{	f ¹	c ²	d ⁶	d ⁶	h			5	11 $\frac{1}{2}$				
			2	3	2	2	2 $\frac{1}{2}$								
				Conn.				{	$\frac{1}{2}$	d ⁷	1+	3 $\frac{1}{2}$			
V. 1.	{ E	{		db	f ²	f ³	f ⁴	f ⁵			5	10			
				F	2	2	2	2	2						
	{	{	f ⁶	f ⁶	i	f ⁶			4	8					
			2	2	2	2									
	{	{	f ⁷	f ⁶	j	x			4	8					
			2	2	2	2									
Refrain	{ C	{		f	g	c ¹	d ⁴	d ⁵			5	15			
				3	3	3	3	3							
	{ D	{	f ¹	c ²	d ⁶	d ⁶	h			5	11 $\frac{1}{2}$				
			2	3	2	2	2 $\frac{1}{2}$								
					Conn.				{	$\frac{1}{2}$	d ⁸	d ⁹	db	2+	5
	V. 2.	{ A'	{	$1\frac{1}{2}$	k	b ¹	c ³	d ⁶	d ⁶	e ¹		6+	15		
B'					2	2	3	2	2	2 $\frac{1}{2}$					
Refrain	{	{	$\frac{1}{2}$	c ⁴	d ¹⁰	d ¹⁰	d ¹¹ (d ¹²	d ¹⁰	d ¹⁰) x		7+	15 $\frac{1}{2}$			
				2	2	2	2	2	2	1					
{	{	{		f	g ¹	c ¹	d ⁴	d ⁵			5	15			
				3	3	3	3	3							
				Conn. omitted											
V. 3.	B''	{		b ²	d ⁶	d ¹⁰	d ¹⁰	d ¹⁰	d ³		6	12			
				2	2	2	2	2	2						
				Coda				{	dc	d ¹³	d ¹⁴	2+	4 $\frac{1}{2}$		
								{	2	2	$\frac{1}{2}$				

In the first verse the second phrase is lengthened by an extension so that it more than equals the first phrase and the connective together. In the second verse the B phrase is extended in place of the F phrase of the first verse, but with the extension it does not quite equal the first phrase. Notice how the refrain after the second verse is made to nearly equal that after the prelude and the first verse by the addition of part of the next verse and the coda. Whether this was intentional or merely accidental is purely a matter for conjecture. The song begins on the last half of the last beat of the measure, and the fifth degree. It ends on the third, presumably, if the end of the refrain for the first and second verses may be taken as a guide.

Sub-Group 3. Prelude Effect

No 24.

Record IV C 50 b

Dance Song (pisik).

Kaiyayuk, a Coppermine River man.

A **B**

a a' b c c' d e

ä-lin-aq-pam a-i yai yi ya-a ai ya ap-qal-i-ya-ay-yuknu-mi-lix-ya-ya-mi-ta-ko

Verse 1. pt. 1.

C **D**

f f' d' d' g' g' g' h

ya-niy-loq-a-a ä-lin-aq-pa-in a-i ya-i ya-a qa-a-a-i i ya i ya-i ya-i yai

Refrain

E (ext.)

l j k g' l l' l' f'

yi ya-a qa i ya-i ya-i ya-i yai yi ya-i ya i ya-a-i ya a qa-a-i-i ya a

Conn. **F** **B**

l' h' l- l' c' c' d' f

i ya-a i ya a qal-yi-mi cap-kwa hai-yu-ya-xu-yit ai nu-mi-lix-ya-ya-mi-ta-ko

Verse 1. pt. 2.

C **D**

f f' d' d' g' g' g' h

yan-ey-loq-a-a ä-lin-aq-pa-in a-i ya yi ya-a qa-ai i ya-i ya-i ya-i ya

Refrain

E (ext.)

i j k g' l l' l' f'

yi ya-a qa i ya-i ya-i ya-i ya yi ya-i ya-i ya a-i ya a qa

Conn. **F**

l' l' l' l' c' c'

a-i ya qa i ya-a i ya-a ä-lin-aq-pa-in i yai yi ya-a qai

Verse 2. pt. 1.

B **C'**

d' f f' f' d' d' g' g'

a-vi-a-ya-yunnu-mi-lix-ya-ya-mi-i ai ya ä-lin-aq-pa-in a-i ya yi ya-a qa

Refrain

D **E'**

g' g' h i j g' g'

ai i ya-i ya-i ya-i ya i he he i ya-i ya-i ya-i ya-i ya-i ya-

Conn. F^1 B

i^5 i^4 h^2 f^1 i^1 c^1 c^3 d^1

i ya i ya - i ya a tuc -a-yi- $\bar{a}n$ cap -kwa hai -yu-ya-xu- γi^1 ai nu -mi-lix-ya-

Verse 2. pt. 2

C

f f f^3 d^1 d^2 i ya he he

γa -mi k -ko- γa -neyloq-a - a \bar{a} -lu-aq-pa-in a - i ya he he

Refrain

No. 24. RECORD IV. C. 50B

Ab major tonality

Phrases			Measures	Beats
V. 1. pt. 1.	{	A	a a ¹ b c	4 8½
		B	1½ 2 2 3 c ¹ d e f f ¹	5 11
			2 2 3 2 2	
Refrain	{	C	d ¹ dg g g ¹	4 8
		D	2 2 2 2	3 7
		E	g h i	
			2 2 3 j k gl 1 1 ¹ (1 ² 1 ³)	7 14½
			2 2 2 2 1½ 2 3	
		Conn. {	1 ⁴ h ¹ -	2- 3½
			2 1½	
V. 1. pt. 2.	{	F	i- i ¹ c ² c ³	4 9
		B-	2 1½ 2 3 d ¹ f f f ¹	4 8
			2 2 2 2	
Refrain	{	C	d ¹ dg g g ²	4 8
		D	2 2 2 2	3 7
		E	g h i	
			2 2 3 j k gl 1 1 ¹ (1 ² 1 ³ -)	7 14½
			2 2 2 2 1½ 2 3	
		Conn. {	1 ⁴ h ¹ -	2- 3½
			2 1½	
V. 2. pt. 1.	{	F	i- i ¹ c ¹ c ⁴	4 8½
		B-	2 1½ 2 2½ d ¹ f f f ² -	4 7½
			2 2 2 1½	
Refrain	{	C'	d ² dg g g ²	4 9½
		D	2½ 2 2 2	4? 8?
		E	g h ? ?	
			2 2 2 2 j gl gl 1 ⁵	4 8
			2 2 2 2	
		Conn. {	1 ⁴ h ²	2 4
			2 2	

Phrases						Measures	Beats	
V. 2. pt. 2.	<div> <div>F'</div> <div>B—</div> </div>	<div>{</div> <div>}</div>	fi	i ²	c ²	c ³ —	4	8
			2	1½	2	2½	4	7½
			d ¹	f	f	f ³		
Refrain	C	<div>{</div> <div>}</div>	2	2	2	1½	2	—
			d ¹	dg	?		—	—
			2	2	2			

The second verse was not quite finished. The text gives the song as beginning with the verse but the structure of the music is typical for the prelude type. All the other parts are alike and are different from the first part of the first verse. The three-part refrain is a little unusual. The song starts on the tonic with the first beat of the measure and should end, according to the end of the refrains, on the second degree. While the general level of the song is not well established here, it seems to be the second degree.

No 25.

Record IV C. 90 a.

Dance Song (pisik).

Niptanâtciaq, a Coppermine River woman.

♩ = 84

A

i-ya-ai yi ya qo-vi-a-na-yi-vqamig-ne-yi-aq-ci-un a-u-lax-ya-ya-ne-yi ya

Verse 1. pt. 1.

C *al tempo*

ai ye ya-i ya i yay a-i ye ya-yi ya a-a-i ye ya-yi yay i yai ya

Refrain

Conn. **spoken:** **D** (1)

i-ya-i ya ni u-lamni-nuk-tayapku mig-ne-yi-aq-ci-un ci-aq-tux-ya-ya-mi

Verse 1. pt. 2.

B¹ **C**

mig-ne-yi-yam-iy-lu qut-vek-cix-yay-i-vq i ya ai ye ya-i ya i yay ai ye ya

Refrain

Conn. **D¹**

yi ya a-a-i ye ya-yi yay i yai i ya-a-i ya i yai ai yi ya

Verse 2. pt. 1.

B² **C** **D²**

qo-vi-a-na-yi-vq ko-ma-yo-aq-ci-un a-u-lax-ya-ya-ne-yi ya ai ye ya i ya

C **Conn.** **D²** **B³** **C**

Refrain as in V. 1. pt. 1.

i-ya-i ya ko-ma-yo-aq-ci-un a-u-lax-ya-ya-mi ko-ma-yo-aq-ci-

Verse 2. pt. 2.

C **Conn.** **D³**

*C*¹

ai ye ya-i ya a-i yay a-a ai ye ya-yi ya-a ai ye ya-yi ya-ay i ya-ai yai
Refrain

Conn. (3.) (4.) *E*^{1.92}

i ya a-i ya i ya-ai ai yi ya qo-vi-a na-yi-vog qai-yu-aq-ci-uk-i
Verse 3. pt. 1. repeated with modification

*C*²

ci-aq-tux-ya-ya-ne-yi ya-ai ye yai ya i ya a-i ya-yi ya-a ai ye ya-yi ya-a
Refrain

Conn. *E*¹

ai ye ya-yi ya-a-yi ya-ai ya-i ya-ai i ya-ai i-ya qai-yu-aq-ci-uk-i
Verse 3. pt. 2.

*B*²

ci-aq-tu niq-i-ya-a-ya-mi ti-pi-li ay-yu-mi quk-vq-cix-yay-i-vog i ya-a

ai ye ya-i ya a-i yay a a ai ye ya-yi ya-a ai ye ya-yi ya-ay i ya-ai ya
Refrain

i ya-ai ye i ya

- (1) From here the song almost imperceptibly drops a full half step gradually.
- (2) The refrain was omitted.
- (3) A long pause occurred here before the song was resumed.
- (4) From here the song by imperceptible degrees was flatted an additional quarter tone.

No. 25. RECORD IV. C. 90A

C major or A minor tonality

Phrases		Measures					Beats		
V. 1. pt. 1.	{ A	{	a	b			2—	7	
	B		3	4					
Refrain	C	{	c	d	b ¹	b ²	4	10½	
			2	2	3	3½			
			e	a ¹	b ³	b ⁶	x	5	12
			3	3	2	2	2		
			Conn.		{	f	?		
					{	2	1	1?	3?

Interrupted by talking

Phrases			Measures	Beats
V. 1. pt. 2.	{ D	{ f ¹ b ⁴ b ⁵	3	6½
	{ B'	{ 2 2 2½ c ¹ d ¹ b ⁴ b ³ b ⁵	5	10½
Refrain	C	{ 2 2 2 2 2½ e a ¹ b ³ b ⁷ x	5	12
		{ 3 3 2 2 2		
		Conn. { f ² 3	1	3
V. 2. pt. 1.	{ D'	{ fa ² g	2	7
	{ B''	{ 3 4 c d b ¹ b ¹	4	10½
Refrain	C	{ ½ 2 2 3 3 e a ¹ b ³ b ⁶ x	5	12
		{ 3 3 2 2 2		
		Conn. { f 2½	1+	2½
V. 2. pt. 2.	{ D''	{ f ² g ¹ b ⁴	3-	6
	{ B'''	{ 1½ 3 1½ c d b ¹ ?	3?	7½?
Refrain omitted		{ ½ 2 2 3 (3)		
		Conn. { f ³ 3½	1	3½
V. 3. pt. 1.	{ D'''	{ fa ² b ⁸	2	7
	{ B	{ 3 4 c d b ¹ b ²	4	11
Refrain	C'	{ ½ 2 2 3 3½ a ³ d ¹ b ⁹ b ⁵	4	12
		{ 3 3 3 3		
		Conn. { b ¹¹ b ¹² 2 2	2	4
V. 3. pt. 1 repeated with a modi- fication	{ E	{ a ¹ b ⁹	2	6
	{ F	{ 3 3 i g ¹ b ⁹ b ¹³	4	11
Refrain	C''	{ 3 3 3 2 a ³ d ¹ g ² b ¹² b ⁵	5	13¾
		{ 3 3 3 1¾ 3		
		Conn. { g ³ 3	1	3
V. 3. pt. 2.	{ E'	{ a ³ b ¹² b ¹⁰	3	8½
	{ B''	{ 3 2 3½ c d b ⁹ b ¹	4	10½
Refrain	C'''	{ ½ 2 2 3 3 a ³ d ¹ g ² b ⁴ b ⁵ g ⁴	6	16
		{ 3 3 3 2 3 2		

The phrases and refrains progressively lengthen toward the end of the song. The first part of the third verse was repeated, probably because the singer made a mistake. This may have been due to the fact that she forgot the refrain at the end of the second verse. The refrain in the first rendition of the first part of the third verse has twelve beats like the previous refrain, but the measure lengths are different. The song begins on the first beat, third degree of the scale if the tonality is considered C major. It ends on the same tone and this is the general level.

No. 26.

Record IV C. 99.

Dance Song (pisik).

composed and sung by Ilätciaq, a Kiluciktok man.

$\text{♩} = 104$ **A**

ya-i yai ya aq-caq-toq-am-a an-o-ye-yu-um u-li-kā-tam-ni-lu aq-caq-toq-am-a

Verse 1.

B **C**

ya-i ya-ai ya-i ya e ya-i ya-ai yai ya-i ya ya-i ya-i

Refrain

Conn. **B¹**

ya-ai ya-i e ya-ai ya-i ya-ai ye i ya-ai ya u-n-ik-i uv-a

Verse 2.

D

ā-naq-toy-me-yug-a ān-o-ye-yu-miy-tu u-li-kā-tam-ni-lu aq-caq-toq-am-a

E **C¹**

ya-i ya-ai ya-i ya e ya-i ya-ai ya yai ya-i ya-i ya-i ya-i e ya-a

Refrain

Conn. **B²**

ya-i yai ye i ya ha i ya ta-cam-na-i-na-li pac-in-yom-nif-ki-ya

Verse 3

D² **E¹**

ic-u-ma-yi-yu-ya pac-in-yom-ni-va-ya ya-ai ya-i ya-i ya e ya-i ya

Refrain

C² **Conn.**

ai ya-a-i ya a-i ya ya-i ya-i ya-i ya-i e ya ya-i yai ye i ya

(1) B² **D³**

i ya ya-i ya-i ya aq-caq-toq-am-a im-i-q-tun i-ma pic-i-ay-yu-miy-li aq-caq-toq-am-a

Verse 4.

(2) **E²** **C²**

ya-i ya ai ya-i ya-i yai ya-i ya-i ya- i ya-ai ya-i yai ya ya-i yai ye

RefRAIN

Conn. **B³** **D⁴**

i ya - i ya ta-cam-na-i-na-li ä-nex-on-it-ki-ya qi-ta-u-ti-ya-luk

Verse 5.

E³ **C³**

ki-vik-te-yi-va-ya ya-i ya-ai ya-i ya e ya-i ya- ai yai ya-i ya-i ya-i

RefRAIN

Conn. **B⁴ alt.**

ya-i ya-i e ya-a ya- i ya-ai ya i ya - i ya ya-i ya-i ya aq-caaq-toq

Verse 6.

D⁵ **E⁴**

am-a cal-yik-i onip-qaq-cam-nik aq-caaq-toq-am-a ya-i ya-ai ya-i ya

RefRAIN

C

e ya-i ya- ai ya-i ya-i ya-i ya-i ya-i ya-i e ya-a-i ya-i ya-ai ye

Conn. **DF_>**

i ya i ya u-ni-ik-i u-ma onip-qa-yu-me-yum-a cal-yik-i i-ma

Verse 7.

E⁵

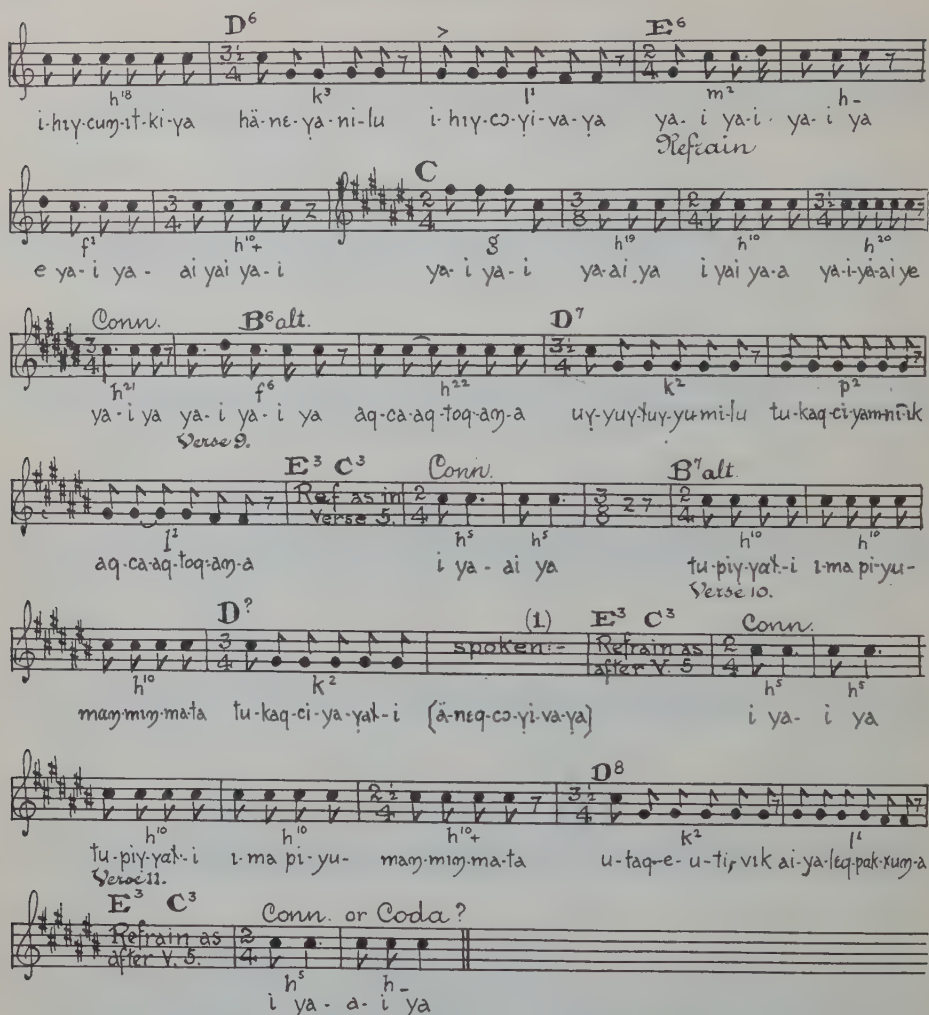
o-nip-qaq-cam-nik aq-caaq-toq-am-a ya-i ya-ai ya-i ya e ya-i ya-ai ya-i ya-i ye

RefRAIN

C⁴ **Conn.** **B⁵**

ya-i ya-i ya-i ya-i e ya-ai ya-i ya-i ye i-ya-i ya ta-cam-na-i-na-li

Verse 8.



(1) The singer sang the first five notes of this measure, and then abruptly stopped for five beats, then re-sang the same measure. Since it is obvious that a fresh start was taken for some reason:—the first rendering of the measure and the rest have not been represented in the music.

(2) The singer stopped to laugh at this point, but the laughter does not appear to belong to the song.

No. 26. RECORD IV. C. 99

Mostly F major tonality

The singer was very variable in pitch and in exact melody.

Phrases		Measures Beats	
V. 1.	A	$\left\{ \begin{array}{ccccc} a & b & c & d & e \\ 3 & 3 & 3 & 3\frac{1}{2} & 3\frac{1}{2} \end{array} \right.$	5 16

Phrases			Measures	Beats
Refrain	{ B	{ f h f ¹ h ¹	4	9½
	{ C	{ 2 2½ 2 3	4	8½
		{ g h² h³ h⁴		
		{ 2 2 2 2½		
		Conn. { h⁵ h⁶	2	3½
		{ 2 1½		
V. 2.	{ B'	{ f³ f⁴ h-	3	7½
	{ D	{ 3½ 2 2	3	10½
		{ j k l		
Refrain	{ E	{ 3½ 3½ 3½	4	8½
	{ C'	{ m h- f¹ h³+	3	9
		{ 2 2 2 2½		
		{ g¹ h⁷ h- h⁸		
		{ 2 2 2 3		
		Conn. { h⁹ h⁶	2	3½
		{ 2 1½		
V. 3.	{ B''-	{ f⁸ h¹⁰ h¹⁰+	3	6½
	{ D''	{ 2 2 2½	2	7
		{ k¹ l¹		
Refrain	{ E'	{ 3½ 3½	5	11½
	{ C''	{ m¹ h f¹ h¹¹ h-	4	9
		{ 2 2½ 2 3 2		
		{ g m¹ h¹² h¹³		
		{ 2 2 2 3		
		Conn. { h⁵ h⁶	2	3½
		{ 2 1½		
V. 4.	{ B''	{ f² h¹⁴	2	6
	{ D'' '	{ 3 3	3	10½
		{ k n l		
Refrain	{ E''-	{ 3½ 3½ 3½	3	6¼
	{ C''	{ m³ h¹⁵ h-	4	9
		{ 2½ 2 2		
		{ g f¹⁵ h⁵ h⁸		
		{ 2 2 2 3		
		Conn. { h⁵ h⁶	2	4
		{ 2 2		
V. 5.	{ B'' '-	{ f⁴ h⁴ h⁴	3	6½
	{ D'' ''-	{ 2 2 2½	2	7
		{ k² l¹		
Refrain	{ E'' '	{ 3½ 3½	4	8½
	{ C'' '	{ m² h- f¹ h³+	4	8½
		{ 2 2 2 2½		
		{ g h⁷ h³ h³+		
		{ 2 2 2 2½		
		Conn. { h⁵ h⁶	2	3½
		{ 2 1½		
V. 6.	{ B'' ''	{ f²- f⁵ o p	4	9
	{ D'' '' '-	{ 3 2 2 2	2	7
		{ k² l¹		
		{ 3½ 3½		

Phrases		Measures	Beats
Refrain	{ E'' ''	{ m ² h- f ¹ h ¹⁶	4 8½
		{ 2 2 2 2½	
	{ C	{ g h ⁷ h ³ h ¹¹	4 9
		{ 2 2 2 3	
		Conn. { h ⁵ h ⁶	2 3½
		{ 2 1½	
V. 7.	DF	{ q r h ⁷ - k ² p ¹ l ¹	6 18½
		{ 3½ 2 2½ 3½ 3½ 3½	
Refrain	E'' '' '	{ m ² h f ¹ h ¹⁶ +	4 9
		{ 2 2 2 3	

After this verse a reversion is made to the same plan as before. It hardly seems necessary to give the complete analysis. There is no prelude to the song but the musical structure certainly suggests the prelude type in that the first verse makes use of one phrase, A, which is not introduced again, except roughly. The first phrase for the following verses is taken from the first phrase of the refrain while the phrases for the refrain of the subsequent verses are new material. After the second verse the song is regular in form with the exception of the seventh where the DF phrases are combined into a long one, but throughout the song the minor variations are almost endless and almost impossible to list accurately in the music without encumbering it with more signs than notes.

The tune evidently begins on the tonic although the change of key makes a decision on this point difficult, especially as the A phrase is not repeated elsewhere. The start is made on the first beat of the measure. The melody ends in F# major on the fifth degree.

No. 7.

Record IV C. 38.

♩ = 92

Prince Albert Sound Dance Song (pisik).

Haqumyaq, Puivliq woman

A **B**

ai ya a - i ya im-ti-yo-ci-ti-yi-vik uq-cul-iy-yu-aq u-na a tci-ku-i-na-mi

Verse 1. Pt. 1.

C

ma-ni-lu a i yea e ya a e ya qa-i ye ya-i ya qa-i ya-i ye

Refrain

Conn. **D** **E**

i ya qa-i ya ka-po-eg-q-q-pum-a i ya ya qa-i ya qut-vek-xaq-tu-ay-

Verse 1. Pt. 2.

C **D**

ap-ku aq-veq-taq-teyl-yu-aq cam-na a-i ye ya e ya a e ya qa-i ye

Refrain

Conn. **D**

ya-i ya qa-i ya-i ye qa i ya qa-i ya qa i ya a i ya im-

Verse 2. Pt. 1.

B¹

it-yo-ci-ti-yi-vik na-yu-li-yu-aq u-na nu-na-mi ha-ma-ni-lu

C **Conn.**

a-i ye ya e ya a e ya qa-i ya ya-i ya qa-i ya-i ye i ya qa

Refrain

D **E**

i ya qay-yu-eg-q-q-pum-a i ye ya qa-i ya na-lex-xaq-tu-a-yap-ku ta-

Verse 2. Pt. 2.

C¹

ma-ni ca-i-li-yoq a i ye ya e ya a e ya qa-i ye ya-i ya

Refrain

Refrain

Conn. **D**

qa-i ya-i ya i ya qa-i ya qa-i ya a-i ya im-ik-yo-ci-ti-yi-vik

Verse 3. Pt. 1.

B² **C**

ε-qa-lu-ne-yuk u-na ta-ci-in-ag-mi uv-an-i-lu a i ye ya e ya a e ya qa-i ye

Refrain

Conn. **D¹**

ya-i qa qa-i ya-i ye i ya qa-i ya i-pu-ε q-εq-pum-a a i ye ya qa-i ya

Verse 3. Pt. 2.

E¹ **C**

qut-vikx-yaq-tu-a-yap-ku aq-εq-taq-teyl-yu-aq cam-na a i ye ya e ya a e ya qa-i ye

Refrain

Conn. **D²**

ya i ya qa-i ya-i ye i ya qa-i ya qa i ya a a i ya im-ik-yo-ci-

Verse 4. Pt. 1.

B **C**

ti-yi-vikuy-yu-luy-yaq u-na a ciy-ya-i-nag-mi uv-an-i-lu a i ye ya e ya

Refrain

Conn. **D¹**

a e ya qa-i ye ya-i ya qa-i ya i ya qa-i ya qa-yat-qeq-εq-pum-a

Verse 4. Pt. 2.

E

a. i ye ya ha-i ya ka-le-cux-yaq-tu-a-yap-ku ciy-ya-in-ag-mi

No. 27. RECORD IV. C. 38

A major to F# minor tonality

Phrases		Measures	Beats
V. 1. pt. 1.	A	4	7
	B	3	9½
Refrain	C	4	11
	Conn.	2	3½

Phrases				Measures	Beats
V. 1. pt. 2.	$\left\{ \begin{array}{l} D \\ E \end{array} \right.$	$\left\{ \begin{array}{l} \frac{1}{2} \\ \frac{1}{2} \end{array} \right.$	$\left\{ \begin{array}{l} i \ b^4 \ b^1 \ h^1- \\ 2 \ 2 \ 2 \ 1\frac{1}{2} \\ e \ b^4 \ b^1 \ b \\ 2 \ 2 \ 2 \ 2 \end{array} \right.$	4	8
Refrain	C'	$\left\{ \begin{array}{l} \frac{1}{2} \\ \frac{1}{2} \end{array} \right.$	$\left\{ \begin{array}{l} g \ b^2 \ c^1 \ b^1 \ b^5 \ x \\ 3 \ 3 \ 2 \ 2 \ 2 \ 1\frac{1}{2} \end{array} \right.$	4	8 $\frac{1}{2}$
			Conn. $\left\{ \begin{array}{l} \frac{1}{2} \ c \\ 3 \end{array} \right.$	6—	13 $\frac{1}{2}$
V. 2. pt. 1.	$\left\{ \begin{array}{l} D \\ B' \end{array} \right.$	$\left\{ \begin{array}{l} \frac{1}{2} \\ \frac{1}{2} \end{array} \right.$	$\left\{ \begin{array}{l} i \ b^4 \ b^1 \ b^6 \\ 2 \ 2 \ 2 \ 1\frac{1}{2} \\ f^1- \ j \ f^1- \ f^2 \\ 2 \ 1\frac{1}{2} \ 2 \ 3 \end{array} \right.$	4	8
Refrain	C	$\left\{ \begin{array}{l} \frac{1}{2} \\ \frac{1}{2} \end{array} \right.$	$\left\{ \begin{array}{l} g \ b^2 \ c^1 \ b^3 \\ 3 \ 3 \ 2 \ 3 \end{array} \right.$	4	8 $\frac{1}{2}$
			Conn. $\left\{ \begin{array}{l} b^4 \ c^3- \\ 2 \ 1\frac{1}{2} \end{array} \right.$	4	11
V. 2. pt. 2.	$\left\{ \begin{array}{l} D \\ E \end{array} \right.$	$\left\{ \begin{array}{l} \frac{1}{2} \\ \frac{1}{2} \end{array} \right.$	$\left\{ \begin{array}{l} i \ b^4 \ b^1 \ h^1 \\ 2 \ 2 \ 2 \ 1\frac{1}{2} \\ e \ b^4 \ b^7 \ b \\ 2 \ 2 \ 2 \ 2 \end{array} \right.$	4	8
Refrain	C'	$\left\{ \begin{array}{l} \frac{1}{2} \\ \frac{1}{2} \end{array} \right.$	$\left\{ \begin{array}{l} g \ b^2 \ c^1 \ b^3 \\ 3 \ 3 \ 2 \ 3 \end{array} \right.$	4	8 $\frac{1}{2}$
			Conn. $\left\{ \begin{array}{l} b^4 \ c^3- \\ 2 \ 1 \end{array} \right.$	4	11
V. 3. pt. 1.	$\left\{ \begin{array}{l} D \\ B'' \end{array} \right.$	$\left\{ \begin{array}{l} \frac{1}{2} \\ \frac{1}{2} \end{array} \right.$	$\left\{ \begin{array}{l} i \ b^4 \ b^1 \ b^6+ \\ 2 \ 2 \ 2 \ 2 \\ f^1- \ j \ f^3 \ f^1 \\ 2 \ 1\frac{1}{2} \ 3 \ 3 \end{array} \right.$	4	8 $\frac{1}{2}$
Refrain	C	$\left\{ \begin{array}{l} \frac{1}{2} \\ \frac{1}{2} \end{array} \right.$	$\left\{ \begin{array}{l} g \ b^2 \ c^1 \ b^1 \ b^8 \\ 3 \ 3 \ 2 \ 2 \ 2 \end{array} \right.$	4	9 $\frac{1}{2}$
			Conn. $\left\{ \begin{array}{l} b^9 \\ 3 \end{array} \right.$	5	12
V. 3. pt. 2.	$\left\{ \begin{array}{l} D' \\ E' \end{array} \right.$	$\left\{ \begin{array}{l} \frac{1}{2} \\ \frac{1}{2} \end{array} \right.$	$\left\{ \begin{array}{l} d^1 \ b \ b^1 \ b \\ 2 \ 2 \ 2 \ 2 \\ k \ b \ b^1 \ b^1+ \\ 2 \ 2 \ 2 \ 3 \end{array} \right.$	4	8
Refrain	C	$\left\{ \begin{array}{l} \frac{1}{2} \\ \frac{1}{2} \end{array} \right.$	$\left\{ \begin{array}{l} g \ b^2 \ c^1 \ b^1 \ h^2- \\ 3 \ 3 \ 2 \ 2 \ 1\frac{1}{2} \end{array} \right.$	4	9
			Conn. $\left\{ \begin{array}{l} \frac{1}{2} \ b^4 \ c \\ 2 \ 1 \end{array} \right.$	4	11 $\frac{1}{2}$
V. 4. pt. 1.	$\left\{ \begin{array}{l} D'' \\ B \end{array} \right.$	$\left\{ \begin{array}{l} \frac{1}{2} \\ \frac{1}{2} \end{array} \right.$	$\left\{ \begin{array}{l} i \ f^{10} \ k^1 \ c^5 \\ 2 \ 2 \ 2 \ 1\frac{1}{2} \\ d \ f \ f^1 \\ 3 \ 3 \ 3 \ 3 \end{array} \right.$	4	8
Refrain	C—	$\left\{ \begin{array}{l} \frac{1}{2} \\ \frac{1}{2} \end{array} \right.$	$\left\{ \begin{array}{l} g \ b^2 \ c^1 \ b \ x \\ 3 \ 3 \ 2 \ 2 \ 2 \end{array} \right.$	3	9 $\frac{1}{2}$
			Conn. $\left\{ \begin{array}{l} k^2 \ b^6 \\ 2 \ 2+ \end{array} \right.$	5	12

Phrases						Measures	Beats	
V. 4. pt. 2.	{ D' E''	{	d ¹	b	b ¹	b	4	8
			2	2	2	2	-	-
			k ²	b ¹	1	-	-	-
			2	2	2			

Musically this song begins with a prelude and refrain instead of V. 1. pt. 1. as marked in the text, although poetically there is a verse at the very beginning. If the first part is considered a prelude, musically, then there is a regular alternation for the first and second parts of the verses in the phrase arrangement, D E and D B. The song would then end necessarily at the middle of the fourth verse.

It begins on the fifth degree of the major scale, evidently on the last half of the first beat, and probably ends on the third degree according to the refrains given. This is the general level of the tune.

No 28.

Record IV C. 74.

♩ = about 104

Dance Song (pisik).

composed by Täptuna (Coppermine River native)

sung by Häviaq, a youth from the same region.

A **B**

ya-i yai i yai qo-vi-a na-yi-vq nu- na-mi ca-ma-ni pic-u-ya-ya-ma-a i

Verse 1, pt. 1.

C **B¹**

ai ya-i ya-a-l ko-may-yuan i-ma ä-mi-mi- vtu-yit qay-yu-ay-yu-at. i-äm-

Verse 1, pt. 2.

B² **Conn.**

il-m- ut-aq i ai ya-i ya-a-ai ya-i ya-i ya-yi yai ya-i ya-ai yai yai i-yai

Refrain Verse 2, pt. 1.

C **B³**

i yai ya-i ya- i ya qo-vi- an-ay-i-vq toi- ku-mi ca-man-i-pic-u-ya-ya-ma-a i

B² **Conn.** **C¹** **B⁴**

ai ya-i ya-a-i i-ya- i ya qai-yu-yu-ki i-ma un-a-leq-tu-ni nau-la-a-yi-ya i-

Verse 2, pt. 2.

B² **Conn.** **D**

piqtam-yat-aq i ai ya-i yai i ya- i ya ya-i ya-i ya qo-vi-an-

Verse 3, pt. 1.

B⁴ **B²**

ay-i-vq ki- van-mun ca-mug-a pic-u-ya-a-ya-ma i ya a i ya ai ya-i ya-i ya-yi

Refrain

B² **Conn.**

yai ya-i ya-ai u hu' ya-i ya-i ya i yai ya-i ya-ai ya i-ya

Refrain repeated Verse 3, pt. 2.

D¹ **B⁴**

i ya qi-mi-ay-yukcam-ana- ka-ta- yi-vtu-yo tuk-tu-ya-lum-mun i- tip-teq-in-aq-piki

B² *Conn.* *D²* *B⁵*

Refrain as at first.

ai ya-i ya-ai i ya-i ya qay-yu-ca-y-yu-ya-qay-vek-ci-wag-miy-man tuk-tu-ya-tun-mun ma-
Verse 4. pt. 1.

Conn. *C¹* *B⁶*

qay-pa-lq-um-a i ai i ya i ya ya yi ya i ya ty-li- a-taq-pik ko-ma-ya-i-jan-po-kun-i-aq-tuki i
Verse 4. pt. 2.

B² *Conn.* *D*

ai yai ya ya-i ya-i ya-i yai ya-i ya-ai i-ya- i yai ya-i ya-i ya qo-vi-a-
Refrain *Verse 5. pt. 1.*

D *B⁴*

na-yi-voq qi-lq-tu-li-ay-yuk qi-lq-tu-li-ay-yuk mi-tiy-taqay-ap-kwai qay-yu-ay-yam-ni-lu i-

B² *Conn.*

tu-mai-yek-tit-pik i ai ya-i ya-a ya-i yayi ya-i yai ya-i ya-a ya i-ya- i ya
Refrain *Verse 6. pt. 1.*

D³ *B⁶*

qay-yu ya-i yai i ya qo-vi-a- na-yi-voq qat-yi mi ca-man-i na- nek-tu-ay-ne-y-

B² *Conn.* *D⁴*

mi i ai ya- i ya ya-i ya yi ya-i yai ya i ya-ai ya i-ya- i' ya nu-
Refrain *Verse 6. pt. 2.*

B¹

mi-kag-ma i-ma cad-vau-ti-yag-miy-man-a qi-la-u-yay-yuk i-ci-q-tu-aq-pak-a i

B²

ai ya-i ya-ai ya-i ya-yi ya-i yai ya-i ya-a { taima }
Refrain

(2.) This measure seems to be a mistake.

No. 28. RECORD IV. C. 74

F major to D minor tonality. Irregular.

Phrases		Major to D minor tonality.		Irregular.		Measures	Beats
V. 1. pt. 1.	{ A B	{ a a ¹ b 2 2 $\frac{1}{2}$ 1 $\frac{7}{8}$ c d e x $\frac{1}{8}$ 3 3 3 2				3 4	6 $\frac{3}{8}$ 11 $\frac{1}{8}$
Refrain omitted							
V. 1. pt. 2.	{ C B'	{ f f ¹ g- 1 $\frac{1}{2}$ 3 1 c d e+ $\frac{1}{2}$ 3 3 4				3 3+	5 $\frac{1}{2}$ 10 $\frac{1}{2}$
Refrain	B''	{ c d ¹ e ¹ 3 3 2				3	8
				Conn.	{ e ¹ e ¹ 2 2	2	4
V. 2. pt. 1.	{ C B''	{ f f ¹ - e ² 1 $\frac{1}{2}$ 2 2 $\frac{7}{8}$ c d e ³ e ⁴ $\frac{1}{8}$ 3 3 2 2				3 4	6 $\frac{3}{8}$ 10 $\frac{1}{8}$
Refrain	B''	{ c d ¹ e ¹ 3 3 2				3	8
				Conn.	{ e ¹ e ¹ 2 2	2	4
V. 2. pt. 2.	{ C' B''	{ fd e ⁵ 3 3 c d ¹ e ³ e ⁶ 3 3 2 2				2 4	6 10
Refrain	B''	{ c d ¹ e ¹ 3 3 2				3	8
				Conn.	{ e ¹ e ¹ 2 2	2	4
V. 3. pt. 1.	{ D B''	{ fg e ³ e ⁷ 2 2 1 $\frac{7}{8}$ c d e ⁵ $\frac{1}{8}$ 3 3 4				3 3	5 $\frac{7}{8}$ 10 $\frac{1}{8}$
Refrain	B''-	{ c d ² ? 3 4 2				2?	7?
Refrain re- peated	B'' alt.	{ c d- e ⁴ 3 2 2				3	7
				Conn.	{ e ¹ e ³ 2 1 $\frac{7}{8}$	2	3 $\frac{7}{8}$
V. 3. pt. 2.	{ D' B''	{ fg e e- $\frac{1}{8}$ 2 2 2 c d e ⁵ + $\frac{1}{8}$ 3 3 4				3 3	6 $\frac{1}{8}$ 10 $\frac{1}{8}$
Refrain	B''	{ c d ¹ e ¹ 3 3 2				3	8
				Conn.	{ e ¹ e ¹ 2 2	2	4
V. 4. pt. 1.	{ D'' B''	{ f ² f ¹ - e ³ e ⁹ 2 2 2 2 $\frac{3}{8}$ c d e ⁶ $\frac{1}{8}$ 3 3 2				4- 3+	8 $\frac{3}{8}$ 8 $\frac{1}{8}$

Phrases		Measures		Beats
Refrain omitted		Conn. { $\begin{matrix} e^1 & e^1 \\ 2 & 2 \end{matrix}$	2	4
V. 4. pt. 2.	{ C' {	f+ f ⁻ e ¹⁰	3	6½
	{ B'' " " {	2 2 2½	3	8
	{ B''- {	c d e ¹¹	3	7
Refrain	{ B''- {	3 3 2	3	7
	{ B''- {	c d- e ⁶	3	7
	{ B''- {	3 2 2	3	7
		Conn. { $\begin{matrix} e^{12} & e^1 \\ 1\frac{1}{2} & 2 \end{matrix}$	2	3½
V. 5. pt. 1.	{ D {	fg e ³ e ¹³ (c ¹ +)?	3?	6?
	{ D {	2 2 2 4	3	7½
	{ B'' " {	fg ¹ + e e ¹⁴	3+	10½
Refrain	{ B''- {	c d e ⁵ +	3	7
	{ B''- {	½ 3 3 4	3	7
	{ B''- {	c d- e ⁴	3	7
		Conn. { $\begin{matrix} e^1 & e^1 \\ 2 & 2 \end{matrix}$	2	4
V. 6. pt. 1.	{ D'' ' {	f+ f ² g ¹	3	6¾
	{ B'''''' {	2 2½ 2¼	5?	11?
	{ B'''''' {	c d- e ³ e ¹ x?	4	9
Refrain	{ B'' {	3 2 2 2 2	4	9
	{ B'' {	c d- e ⁴ x	4	9
	{ B'' {	3 2 2 2	4	9
		Conn. { $\begin{matrix} e^1 & e^{15} \\ 2 & 1\frac{1}{2} \end{matrix}$	2	3½
V. 6. pt. 2.	{ D'' " {	f+ f ² e ³ e ¹⁵	4	8¾
	{ B' {	½ 2 2½ 2 1¾	3	10¼
	{ B' {	c d e ⁵ +	3	10¼
Refrain	{ B''- {	¼ 3 3 4	—	—
	{ B''- {	c d ¹	—	—
	{ B''- {	3 3 — — — —	—	—

The music of this song is certainly of the prelude type, for the first phrase of the first verse, A, is not again repeated, but a new phrase, C, takes its place in the subsequent verse parts until the third verse, after which D is used. The second phrase of the verse parts is taken from the second phrase of the first part of verse 1 or the musical prelude. It is rather unusual that the refrain should also be modelled on this phrase. Another peculiarity about the first verse is that it lacks both refrain and connective. The second verse follows a set plan, but in the third we have what is probably an error, the refrain wrongly given or an unusual pause for breath so that it is repeated. The remainder of the third verse is regular. In the fourth the refrain is omitted in the first half. Verse five again is irregular in that the first phrase of the first half is given twice, perhaps because of the irregularity in the first rendition which was unintentional. Evidently this singer is more conscientious than the majority. The connective preceding the fifth verse is a little shorter than customary.

The song begins on the sixth of the major or the tonic of the minor, with the first beat of the measure. The end is on the fifth degree of the major or the seventh of the minor. The level of the song is divided between these two tones.

No 29

Record IV.C. 92b.

♩ = 120

Dance Song (pisik).

by Kān.uva, a Coppermine River boy.

A **B**

i ye ye ye yi ya ä - li - ε-nay-luk-pa ä-taq-cay-yu-a tain - iq-ca-it-εq i

Verse 1. pt. 1.

C **Conn.**

ya-i ya hi ya i ye i ya ai yi ya ha hi ye yi ya hi i ya ha

Refrain

D **B** **(1)**

i ya tain - iq-ca-nil. u a - va-ci-yat-uy-in (no) uq-cu-hy-yu-ik-i tci-ku

Verse 1. Pt. 2.

Conn. **C⁺**

mi ca-ma-ni i ya-i ya hi ya-a ha i ya ai ya i laq-neyl-u cin-a-yap-kin

Verse 1. pt. 3.

(ext) **B¹-** **C¹**

ta-i-cu-naq-pät-ka ay-lu-mig-nun u-nu-vay-ma-fa i ya i ya hi ya i ye i ya

Refrain

(ext) **Conn.** **D¹**

ai yi ya ha hi ye yi ya hi ya-a ha-ai ha-ai i ya i ye e i ye i ye a ya yi ya

Verse 2. Pt. 1.

B

ä-li-en-ay-luk-pa ä-taq-cay-yu-a tai - niq-ca-it-εq i ya-i ya hi ya-a ha-i

C¹ **(ext)**

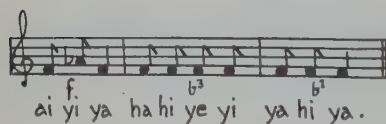
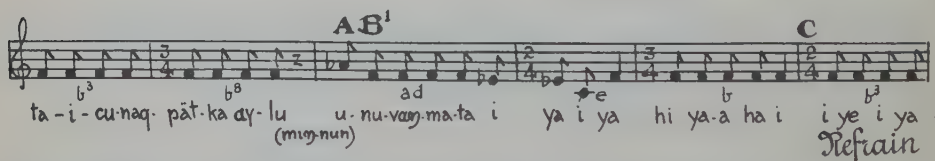
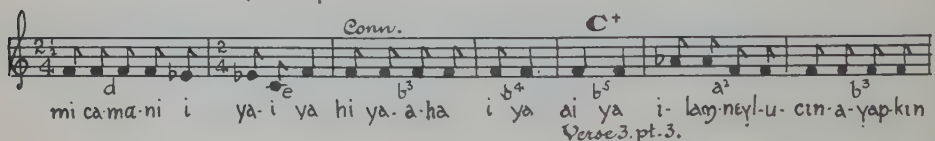
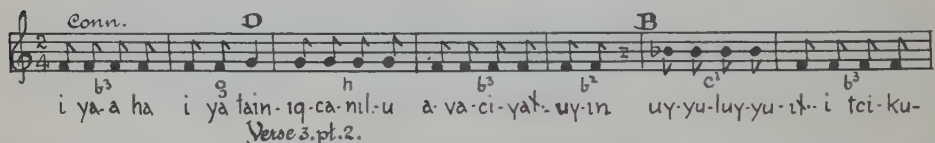
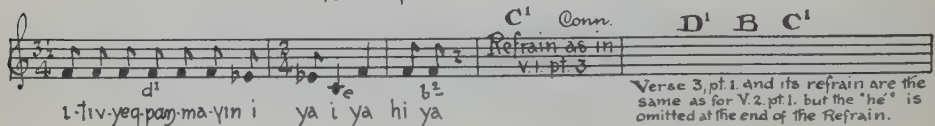
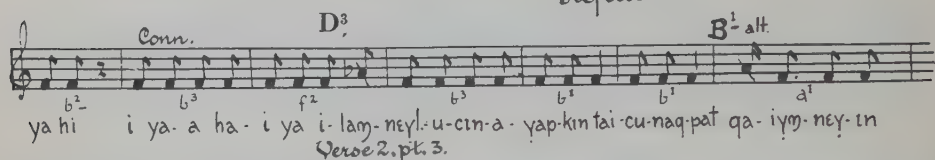
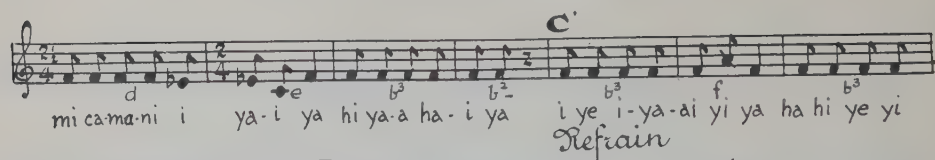
i ye i ya-ai yi ya ha hi ye yi ya hi ya-a hai a hai ha-i ya (he he)

Refrain

Conn. **D²** **B**

i ya- i ya ta-in-iq-ca-nit-u a - va-ci-yat-uy-in näy-yu-hy-yu-ik-i nu-na-

Verse 2. Pt. 2.



(1) This measure is probably not part of the song.

NO. 29. RECORD IV. C. 92B

Minor tonality¹

Phrases					Measures	Beats
V. 1. pt. 1.	{	A-	a	b	2	6½
			3	3		
Refrain	{	C	c	b ¹	5	11
			2	2		
			2½	2		
			2½	2½		
	{		b ³	f	4	8
			b ³	b ²⁻		
	{		2	2	2-	3
			2	2		
Conn.	{		b ⁴	g-	2-	3
			2	1		

¹ Owing to the singer's shift in pitch it is arbitrary to say which minor.

Phrases				Measures	Beats
V. 1. pt. 2.	{ D B	{ 1	h b ³ b ² -? 2 2 2 c ¹ b ³ d e 2 2 2 ¹ / ₂ 2	3+ 4	? 8 ¹ / ₂
Refrain omitted					
			Conn. { b ³ b ⁵ 2 2	2	4
V. 1. pt. 3.	{ C+ B'-	{	b ⁶ f ¹ b ³ (b ³) b ² - 2 2 2 2 2 b ³ d ¹ e b ² - 2 3 2 2	5 4	10 9
Refrain	C'	{	b ³ f b ³ b ¹ (b ³ b ⁶ b ⁷) 2 2 2 2 2 2 2	7	14
			Conn. { b ⁴ g ¹ 2 1	2-	3
V. 2. pt. 1.	{ D' B	{ 1	h b ³ b ² - 2 2 2 c b ¹ d e b 2 2 2 ¹ / ₂ 2 3	3+ 5	7 11 ¹ / ₂
Refrain	C'	{	b ³ f b ³ b ¹ (b ³ b ⁶ b ⁷) ? 2 2 2 2 2 2 2	7? 14?	
			Conn. { b ⁵ b ² - 2 2	2	4
V. 2. pt. 2.	{ D'' B	{	h ¹ b ³ b ² - 3 2 2 c ¹ b ³ d e b ³ b ² - 2 2 2 ¹ / ₂ 2 2 2	3 6	7 12 ¹ / ₂
Refrain	C	{	b ³ f b ³ b ² - 2 2 2 2	4	8
			Conn. { b ³ f ² 2 1	2-	3
V. 2. pt. 3.	{ D''' B'-	{ 1	b ³ b ¹ b ¹ 2 2 2 a ¹ d ¹ e b ² - 2 3 ¹ / ₂ 2 2	3+ 4	7 9 ¹ / ₂
Refrain	C'	{	b ³ f b ³ b ¹ (b ³ b ⁶ b ⁷) 2 2 2 2 2 2 2	7	14
			Conn. { b ⁴ g ¹ 2 1	2-	3
V. 3. pt. 1.	{ D' B	{ 1	h b ³ b ² - 2 2 2 c b ¹ d e b 2 2 2 ¹ / ₂ 2 3	3+ 5	7 11 ¹ / ₂
Refrain	C'	{	b ³ f b ³ b ¹ (b ³ b ⁶ b ⁷) 2 2 2 2 2 2 2	7	14
			Conn. { b ³ g- 2 1	2-	3

Phrases		Measures	Beats
V. 3. pt. 2.	{ D	3 +	7
	{ B	4	8½
	{ 1 h b³ b²- 2 2 2 c¹ b³ d e 2 2 2½ 2		
Refrain omitted			
	Conn. { b³ b⁴ 2 2	2	4
V. 3. pt. 3.	{ C+	5	11
	{ AB'	3	8
	{ b⁵ a² b³ b³ b³ 2 2 2 2 3 ad e b 3 2 3		
Refrain	C { b³ f b³ b¹ 2 2 2 2	4	8

This is a slightly different type of song in that the verses have three instead of two subdivisions. The refrain is fairly regular but note those which have extensions, and that in two cases it is omitted altogether. The presence of the two C phrases in the place of the usual D's for beginning verse 1 pt. 3. and verse 3. pt. 3. is also noteworthy. The song begins on the seventh degree of the minor on the last half-beat of the measure. It ends on the third degree.

Another peculiarity is that each verse ends with a little coda just before the refrain.

No. 30.

Record IV C. 59 a.

Dance Song (pisik).

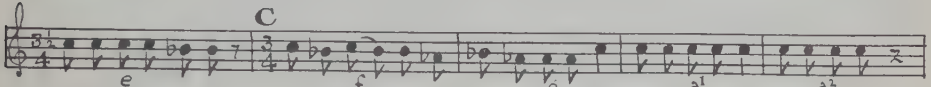
Ivyayotailaq, a Puivliq man. Cf. No. 31.

♩ = 84 A

B

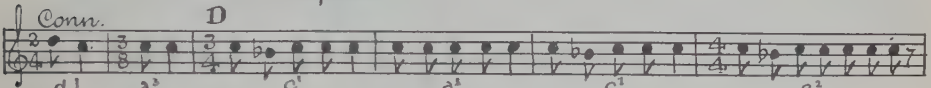


i-yai ya - i yai yai it- qa-ya cay-ka-yin nu-nay-yu - it- i ti-kit-paktat-ka an-o-ti-cat-i
Verse 1.

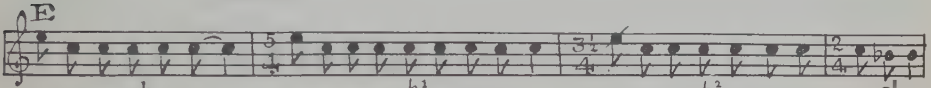


qat-qaq-ci-cum-nam-a i yai ya-i yai ya i yai ya-i ya- i yai ya-i ya- i ya-i ya

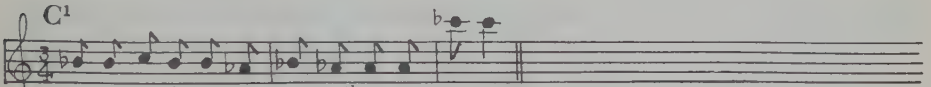
Refrain



i ya- i ya- ku-yu-a-y-lu pin-ul-u i-ma uk-pi-liy-tu qa kic-i-yay-lu u-mi-um
Verse 2.



uc-um-naq-ci-oy-vik i-coq-toy-lu i-coq-tuk-u-a ma-qiq-cay-vik mag-aq-toy- viy-tu



i yai ya-i yai ya- i yai ya-i he'he'
Refrain

No. 30. RECORD IV. C. 59A

No tonality established

	Phrases				Measures	Beats			
V. 1.	{ A	{ 1½	a	a¹	b	3	9½		
			2	3	3				
	{ B		c	d	e	3	9½		
Refrain	C		3	3	3½				
			f	g	a¹	a²	4	12	
			3	3	3	3			
			Conn. {		d¹	a³	2	3½	
					2	1½			
V. 2.	{ D	{	c¹	a¹	c¹	c²	4	13	
			3	3	3	4			
	{ E		h	h¹	h²	e¹	4	14½	
Refrain	C'-		4	5	3½	2			
			f¹	g¹	-	-	-	-	-
			3	2					

The plan of the song is the same as usual. The tune begins on the last half of the next to the last beat in the measure. If one might consider the tonality Bb major with a flat seventh then the first tone is on the third degree. In that case the end of the song, according to the end of the first refrain, would be on the second degree. Compare this song with the next. Both have the same words and are evidently meant to be the same song, and illustrate very clearly the difference between a good and bad singer.

No. 31.

Record IV C. 70b.

Dance Song (aton).

Kukilukag, a Bathurst Inlet woman. Cf. No. 30.

A **B**

i ye ye ye ye it-qa-ya-cay-ta-yit nu-nay-yu-it-u ti-ki-t-pak-tat-ka am-o-ti-cam-nik

Verse 1.

C

qat-qaq-ci-cum-nam-a i-ye ye i-ye ye i-ye ye i-ye i-ye

Refrain

Conn.

i ye i ye e ye i-ye i-ye {alienaqciyami ilay ilicalijyoq} i-ye i-ye

spoken:

D

uk-pi-liy-tu ki-li-yay (lu) u-cu-wy-na-ag-ci-oy-viy-tu lu kau-tal-u-vtu

Verse 2.

E?

uk-pi-liy-lu-qa ki-li-yay-lu i-coq-toy-lu

C¹

i-coq-tun-u-ay-lu ma-qiq-cay-vik man-ag-toy-viy-tu i ye ye i ye ye

Refrain

i ye ye i ya i ye ye ya

(1) There seems to be a defect in the record here. All the first part of the word "icoqtoy-lu" is lost, but with no loss of time, the final syllable "lu" is heard.

(2) Here there is talking. (ulamneyali axuni alienaqciyami-uhuqalum atuama) Then there follow words which were not given in the text. The first few syllables seemed to be those given above. The others could not be distinguished. Those given in the text are: "Kuyquayluqa ima pigutku kit-iyaylu" and then the "icoqtoy-lu" with which we resume the song.

No. 31. RECORD IV. C. 70B

Phrases		Ab major tonality				Measures	Beats		
V. 1.	{ A	{	1	a	a ¹	b	3	10	
				3	3	3			
	{ B			b ¹	a ¹	c	3	9½	
	3	3	3½						
Refrain	C	{		d	e	a ¹	a ²	4	13
				3	3	3	4		
				Conn. { a ³ a ³				2	4
	{ 2 2								

The song is here interrupted by talking.

Conn. { a⁴ a³
1½ 2

(the connective is merely resumed. Its repetition is not intentional as part of the song)

V. 2.	D	{	a ⁵	f	f ¹	a ⁶		4	11½
	E		3½	3	3	2			
Refrain	C	{	g	g ¹	—	—	—	h	i i ¹ c ¹
			3	3				2	3 2 3
		{	d ¹	e	a ⁷	—	—	—	
			3	3	3				

Almost nothing could be done in the way of an analysis of this song. After the first verse the interruption by talking caused the repetition of the connective. In the second verse a fault in the record prevented getting much of the second phrase and of the third, for according to the text there seems to have been enough for three phrases. A shift in pitch, probably due to all the difficulties encountered, causes the last of the song to be half a step higher than the first part, and the refrain is dropped at the third measure. There is enough material however, to show that the customary plan is probably followed fairly closely. The song begins on the last beat of the measure, the fifth degree of the scale, and if the first refrain is to be taken as a guide, it would end on the same tone. Compare this with No. 56.

Sub-Group 4. Real Preludes

No 32

Record IV C. 64.

Dance Song (pisik).

Duet by Qopān-a and her brother-in-law Aṃṃvāna, Coppermine River Eskimos.

Both sang at the same pitch.

Int. *A* *B*

ya - i ye i ya - i ya cā-ni-le-ya-lu ne-qi-ce-yt-vtu-yo a-i ya ayna-u-yuytu

Prelude *Verse 1. pt. 1.*

(ext.) Conn. *A¹*

qum-u-yu-ṣq-tṣq ya-i ye yi ya i-ya-i ya a ya i ya-i ya cā-ni-le-ya-lu ne-qi-ce-yim-

Refrain *Verse 1. pt. 2.*

B¹ *(ext.)*

ma-yo(a) cā-ni-le-yi-ma i-yi-yi-a-ya ya i ye yi ya a ya-i ya-a ya he qa

Refrain

Conn. *A²* *(ext.)*

ya-a-i ya i ya-i ya qai-yum-i-e-yu ya-i ye ne-qi-ce-yim-ma-yo a-i ya

Verse 2. pt. 1.

B² *Conn.*

ay-na-u-yuy-ti aṃ-mo-ti-tai-yṣq ya-i ye yi ya a ya-i ya ya i ya-i ya

Refrain

A³ *B*

qai-yum-i-e-yu ya-i ye yi ya in-u-ay-yu-ya piq-tu-ye-oti ya-i ye yi ya

Verse 2. pt. 2. *Refrain*

(ext.) *Conn.* *A⁴*

a ya-i ya a ya he qa ya i ya-a qa i ya-a i ya-a qit-a-un-muk

Verse 3. pt. 1.

B

kā-tu-un-muk u (o) in-u-ay-yu-ya piq-tu-ye-oti ya-i ye yi ya a ya-i ya

Refrain

(ext.) Conn. *A³* *B*

a-i ya i ya-i ya qai-yum-i-e-yu ya-i ye yi ya in-u-ay-yu-ya

Verse 3. pt. 2.

ki-van-mun-i-ma ya-i ye yi ya - a ya-i ya - a ya i ya - i ya in-u-ay-yu-ya
 Refrain Verse 4, pt. 1.

qai-yun-i-ay-man ya cā-ni-lē-ya-li am-mo-tu-tē-yoq ya-i ye yi ya - a ya-i ya-
 Refrain

ya i ya - i ya cā-ni-lē-ya-li am-mo-tu-tē-man in-u-ay-yu-ya ē-yā-ay-q-i
 Verse 5, pt. 1.

ya-i ye yi ya yai ya he he na-kin na-kin pic-uk-tu-ax- ya-yi-vik a i ki-lu-mut-i
 Refrain Verse 6 (1) ya (2)

pic-uk-tu-ax-ya-yi-vik (o) na-kin na-kin na-kin ya na-kin ya i ya-i ya - ai ye
 Refrain

i ya- i ya ki-lu-mut-i pic-uk-tu-ay- mi-yā-ma i ya qī-qiq-tay-yuk
 Verse 7.

ti-ki-lē-ya - taq-pa-ya-a ya na-kin na-
 Refrain

(1) According to another informant, this is not Verse 6 but another song.

(2) There seemed to be a difference of opinion here, causing two measures to overlap.

Throughout the song at the beginning of each verse there is a slight *accelerando*, which often drops back into slower tempo at the Refrain, only to start again with greater speed at the new verse.

No. 32. RECORD IV. C. 64

A \flat major tonality

Phrases

Measures Beats

Prelude

 $\left\{ \begin{array}{l} a \\ 3 \end{array} \right.$

1 3

Conn.

 $\left\{ \begin{array}{l} a^1 \ a^1 \\ 2 \ 2 \end{array} \right.$

2 4

Phrases			Measures	Beats
V. 1. pt. 1 and refrain.	A	$\left\{ \begin{array}{cccc} b & a^2 & a^3 & a^4 \\ 3 & 2 & 2 & 1\frac{1}{2} \end{array} \right.$	4	$8\frac{1}{2}$
	B	$\left\{ \begin{array}{ccccc} b^1 & c & d & a^2 & (a^5) \\ 3 & 3 & 3 & 2 & 2 \end{array} \right.$	5	13
		Conn. $\left\{ \begin{array}{cc} a^1 & a^1 \\ 2 & 2 \end{array} \right.$	2	4
V. 1. pt. 2 and refrain.	A'	$\left\{ \begin{array}{cccc} b & a^2 & a^6 & \\ 3 & 2 & 2\frac{1}{2} & \end{array} \right.$	3	$7\frac{1}{2}$
	B'	$\left\{ \begin{array}{cccccc} b^1 & c^1 & d & a^2 & (a^5) & a^5 & a \\ 3 & 3 & 3 & 2 & 2 & 2 & 3 \end{array} \right.$	7	18
		Conn. $\left\{ \begin{array}{cc} a^1 & a^1 \\ 2 & 2 \end{array} \right.$	2	4
V. 2. pt. 1 and refrain.	A''	$\left\{ \begin{array}{cccc} b & a^7 & a^2 & a^1 (a^4) \\ 3 & 3 & 2 & 2 & 1\frac{1}{2} \end{array} \right.$	5	$11\frac{1}{2}$
	B''	$\left\{ \begin{array}{cccc} b^1 & c^1 & d & a^2 (a^8) \\ 3 & 3 & 3 & 2 & 1\frac{1}{2} \end{array} \right.$	5	$12\frac{1}{2}$
		Conn. $\left\{ \begin{array}{cc} a^1 & a^1 \\ 2 & 2 \end{array} \right.$	2	4
V. 2. pt. 2 and refrain.	A'''	$\left\{ \begin{array}{ccc} b & a^9 & a^{10} \\ 3 & 2 & 2 \end{array} \right.$	3	7
	B	$\left\{ \begin{array}{cccccc} b^1 & c^1 & d & a^2 & (a^5) & a^{11} & a^2 \\ 3 & 3 & 3 & 2 & 2 & 3 & 2 \end{array} \right.$	7	18
		Conn. $\left\{ \begin{array}{cc} a^3 & a^3 \\ 2 & 2 \end{array} \right.$	2	4
V. 3. pt. 1 and refrain.	A'''	$\left\{ \begin{array}{ccc} b & a^2 & a^5 \\ 3 & 2 & 2 \end{array} \right.$	3	7
	B	$\left\{ \begin{array}{cccc} b^1 & c^1 & d & a^2 (a^3) \\ 3 & 3 & 3 & 2 & 2 \end{array} \right.$	5	13
		Conn. $\left\{ \begin{array}{cc} a^1 & a^1 \\ 2 & 2 \end{array} \right.$	2	4
V. 3. pt. 2 and refrain.	A'''	$\left\{ \begin{array}{ccc} b & a^9 & a^{10} \\ 3 & 2 & 2 \end{array} \right.$	3	7
	B	$\left\{ \begin{array}{cccc} b & c^1 & d & a^2 (a^5) \\ 3 & 3 & 3 & 2 & 2 \end{array} \right.$	5	13
		Conn. $\left\{ \begin{array}{cc} a^1 & a^1 \\ 2 & 2 \end{array} \right.$	2	4
V. 4. pt. 1 and refrain.	A'''	$\left\{ \begin{array}{ccc} b & a^2 & a^5 \\ 3 & 2 & 2 \end{array} \right.$	3	7
	B''	$\left\{ \begin{array}{cccc} b^1 & c^1 & d & a^2 (a^8) \\ 3 & 3 & 3 & 2 & 2 \end{array} \right.$	5	13
		Conn. $\left\{ \begin{array}{cc} a^1 & a^1 \\ 2 & 2 \end{array} \right.$	2	4

Phrases				Measures	Beats
V. 5. pt. 1?	{ A'' '' ''	{ b a ² a ¹⁰		3	7
	{ B'' ''	{ 3 2 2			
		{ b ¹ c ¹ d a ¹⁰		4	10
		{ 3 3 2 2			
	Conn.	{ a ⁵ a ³		2	4
		{ 2 2			
New Song called V. 6.					
V. 6.	{ C	{ e f g g ¹		4	8
	{ D	{ 2 2 2 2			
Refrain		{ e h i i ¹		4	8
		{ 2 2 2 2			
	E	{ j k k g ² g ³		5	10
		{ 2 2 2 2 2			
	Conn.	{ g ⁴ g ⁴		2	4
		{ 2 2			
V. 7.	{ C'	{ e f g ⁵		3	7
	{ D	{ 2 2 3			
Refrain		{ e h i ²		3	7
		{ 2 2 3			
	E	{ j - - -		-	-
		{ 2			

The refrain in this song is really part of the second phrase of the verse, composed of the last measure of the phrase proper and such extensions as may be added and these vary from time to time in length. The prelude is unusually short and might be said to include the connective, which according to the majority of songs is out of place here. It usually does not appear until the close of the first verse or the first part of it.

The song begins on the first beat, on the fifth degree of the scale and ends on the same tone, this being the general level throughout. The most striking feature is the sudden shift at what is called the sixth verse to new rhythms, while maintaining a melody which is closely allied to the other. This latter part is probably a new song which on account of its similarity to the other has been associated with it, but it may be a simple case of playing with rhythms. The high speed is another unusual feature. The two singers seemed to be racing and this theory receives some support in the junction of the measures g¹ and e at the beginning of the phrase D. One singer rushed ahead causing two tones on one beat. The second song has two phrases to the verse and one longer for the refrain. The rhythmic pattern is very consistently carried out for the first C and D phrases, but breaks down in the second, or rather there is a second pattern introduced for the same melody.

No 33.

Reford II C. 40.

♩ = 80.

Dance Song (pisik).

Qoexuk, a Coppermine River man.

A **B**

cumin u-na-i ya-i yai ya-i ya - i ya
Prelude (Refrain)

C

i yai yai i yai ya-i ya i ya cumin u-na-i ya a i ya-i a ya-i yai ya-i

Conn. **A¹**

ya-i ya-i i ya i ya cumin u-na-i ya ta-ma-yuk-pay-luk-pa pi-cik-ca-ay-yuk

B¹

ta-ma-yuk-pay-luk-pa cumin u-na-i ya-a-i ya- i yai yai i yai ya - i
Refrain

C

a i ya cumin u-na-i ya-a-i ya-i a ya- i yai yai ya-i yai

Conn. rit. **A³ a tempo.** **E**

i ya-i ya ta-in-i-caq-ci-cu-ih-i ta-piq-toq-cin-ax-tu-vo pi-cik-ca-ay-yuk
Verse 1. pt. 2.

B²

ta-ma-yuk-pay-luk-pa-a-a- i ya cumin u-na-i ya a i ya
Refrain

C

i yai yai i yai ya-i a i cumin u-na-i ya-a-i ya-i a ya

Conn. **A²**

i yai yai ya-i ya- i i yai ya cumin u-na-i ya i-malx - ya -
Verse 2. pt. 1.

E^1 B^1
 yi-van ā - mi-cu-yay-yu-in nak- a-kun i-ma cu-min u-na-i
 Refrain
 ya-a-i ya - i yay yay i yay ya-i a - i ya cu-min u-na-i ya-a-i
 Conn. A^4
 ya-i a ya i ya ya ya-i ya-i i ya-i ya nu-na-mi ca-ma-ni
 Verse 2. pt. 2.
 E^2 B
 ai-yu-leq-pak-ap-kun i-ma-ni i-ma ki-ti-ke-āt-a-yin cu-min u-na-i
 Refrain (unfinished)
 C^1
 ya-a-i ya

(1) This measure is equal to six full eighth notes, and is divided in two parts. The sign, λ , instead of $\frac{3}{8}$ indicates three full eighths forming one group.

No. 33. RECORD IV. C. 40

E major tonality

Phrases			Measures	Beats
Prelude	A	a b c c	4	8
		2 2 2 2		
Refrain	B	d e e'	3	9
		3 3 3		
	C	a b f c ² c ³	5	11
		2 2 2 2 3		
	Conn.	$\left\{ \begin{array}{l} g \\ 3 \end{array} \right.$	1	3
V. 1. pt. 1.	A'	a ¹ bc c ⁴	3	7
		3 2 2		
	D	h c ² c ⁴	3	7
		3 2 2		
Refrain	B'	d- c ¹ e c ¹	4	10½
		2 2½ 3 3		
	C	a b f c c+	5	11
		2 2 2 2 3		
	Conn.	$\left\{ \begin{array}{l} g \\ 3 \end{array} \right.$	1	3

Phrases				Measures	Beats
V. 1. pt. 2.	{ A'' ' }	{ c ² cb bc ¹ c		4	8
		{ 2 2 2 2			
	{ E }	{ i c ² c ² c ⁴ +		4	10
Refrain	{ B'' }	{ 3 2 2 3		4	10 $\frac{1}{4}$
		{ d- c ⁵ e c ¹ -			
	{ C }	{ 2 2 $\frac{1}{2}$ 3 2 $\frac{3}{4}$		5	11
		{ a ² b f c c+			
				2 2 2 2 3	
Conn. { $\begin{smallmatrix} g \\ g \\ g \end{smallmatrix}$				1	3
V. 2. pt. 1.	{ A'' }	{ a ³ bc ² c ⁴		3	7
		{ 3 2 2			
	{ E' }	{ i ¹ c c ² +		3	7
Refrain	{ B' }	{ 2 2 3		4	10 $\frac{1}{2}$
		{ d- c ¹ e c ¹ -			
	{ C }	{ 2 2 $\frac{1}{2}$ 3 3		5	11
		{ a b f c c+			
				2 2 2 2 3	
Conn. { $\begin{smallmatrix} g^1 \\ g \end{smallmatrix}$				1	3
V. 2. pt. 2.	{ A'' '' }	{ a ⁴ bc ¹ c ⁵		3	7
		{ 3 2 2			
	{ E''- }	{ i ² c ² c		3	6
Refrain	B-	{ 2 2 2			
		{ d- c ¹ - - - -			
		{ 2 2 $\frac{1}{2}$			

The prelude in this song has only one phrase. The song begins on the down beat, fifth degree of the scale and according to the ending of the refrain in all the verses given, would end on the tonic above. The connectives are interesting in this case because they are all regular.

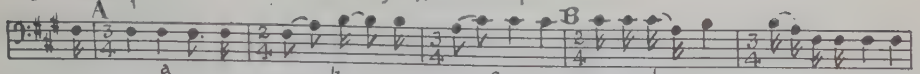
No 34.

Record IV C. 39.

♩ = 80 or a little faster.

Dance Song (pisik).

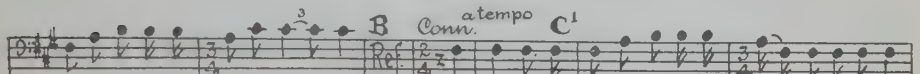
Haviuyaq, a Puivniq man.



ye yam-ai ye ye ye yam ye' ya yam-a i ye ya - a - ma i ye ya ya
 Prelude Refrain



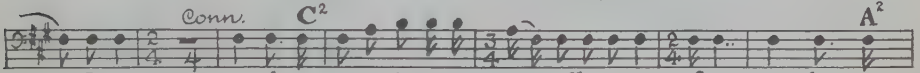
yi ya ya ye ya ya e yam-a qa-nog uv-an am-o-ya- yam-a ye yam-ai ya cä-
 Verse 1.



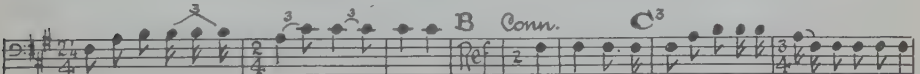
ni-li-mam am-o-yam-it-qa-mam-a e yam-a ak-ca-miy-lu qat-vim-ai- yu-ay-yu-mim-
 Verse 2.



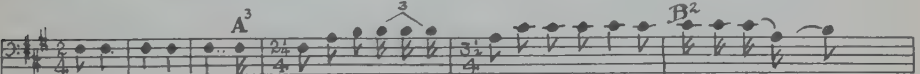
i ye yam-ai ya cä-ni-li-mam am-o-yam-it-qa-mam-a i ye ya - a - ma- i ye ya ya
 Refrain



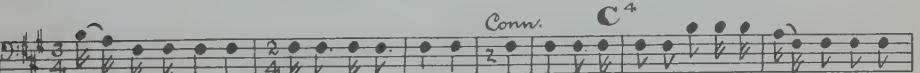
ye ya yam-a qa-nog cam-nam-a-li- ma - li-a-lu-ka ye yam-ai ya up-
 Verse 3.



qa-ti-yam-a-li-ma - li-a-lu-ki-vum-a e yam-a in-u-ya-lim-aq-tun-a- li-a-luy-ma
 Verse 4.



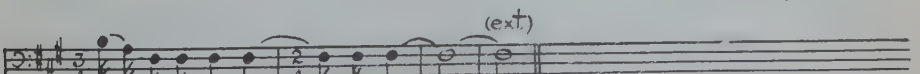
ye yam-ai yam-a up- qa-ti-yam-a-li-ma - li-a-lu-ki-vum-o i ye ya -
 Refrain



ma i ye ya ya ye ya ya ye ya ya e yam-a qa-nog cam-na-pic-u-ya-cu-am-ai-ya
 Verse 5.



yi-vam-a ye yam-ai yam-a nu-na cam-na-pic-u-ya- cu-am-ai-ya-yi-vam-a i ye ya - -m-
 Refrain



a i ye ya ya ye ya
 (ext.)

No. 34. RECORD IV. C. 39

F# minor

Phrases						Measures	Beats
Prelude	Int. A	{	a	b	c	3	8 $\frac{1}{4}$
			$\frac{1}{4}$	3	2 3		
Refrain	B		d	e	a ¹ a ²	4	9
			2	3	2 2		
			Conn. {			2—	3 $\frac{3}{4}$
					a ³ a ⁴ - 2 1 $\frac{3}{4}$		
V. 1.	{ C	{	b ¹	f	a ⁵ a ⁴ -	4	8
	{ A'		$\frac{1}{4}$	2 2	2 1 $\frac{3}{4}$		
			b ¹	c ¹		2	5 $\frac{1}{4}$
Refrain	B	{	$\frac{1}{4}$	2 3		4	9
			d	e	a ¹ a ²		
			2	3	2 2		
			Conn. {			2—	3 $\frac{3}{4}$
					a ³ a ⁴ - 2 1 $\frac{3}{4}$		
V. 2.	{ C'	{	b ¹	f ¹	a ⁵ a ⁶ -	4	9
	{ A'		$\frac{1}{4}$	2 3	2 1 $\frac{3}{4}$		
			b ¹	c ¹		2	5 $\frac{3}{4}$
Refrain	B'	{	$\frac{1}{4}$	2 3		7	15
			d	e	a ⁷ x?		
			2	3	2 8		
			Conn. {			1—	1 $\frac{3}{4}$
					a- 1 $\frac{3}{4}$		
V. 3.	{ C''	{	b	f ¹	a ⁸ a ⁴ -	4	9
	{ A''		$\frac{1}{4}$	2 3	2 1 $\frac{3}{4}$		
			b ²	c ²	-	3	6 $\frac{1}{2}$
Refrain	B	{	$\frac{1}{4}$	2 $\frac{1}{4}$	2 2	4	9
			d	e	a ¹ a ²		
			2	3	2 2		
			Conn. {			2—	3 $\frac{3}{4}$
					a ³ a ⁴ - 2 1 $\frac{3}{4}$		
V. 4.	{ C'''	{	b ¹	f ¹	a ⁵ a ² a ⁹ -	5	11
	{ A'''		$\frac{1}{4}$	2 3	2 2 1 $\frac{3}{4}$		
			b ²	c ³		2	6
Refrain	B''	{	$\frac{1}{4}$	2 $\frac{1}{4}$	3 $\frac{1}{2}$	4	8 $\frac{1}{2}$
			d-	e	a ¹ a ²		
			1 $\frac{1}{2}$	3	2 2		
			Conn. {			2—	3 $\frac{3}{4}$
					a ³ a ⁴ - 2 1 $\frac{3}{4}$		
V. 5.	{ C'''	{	b ³	f ²	a ⁷ a ⁵ a ¹⁰ -	5	11
	{ A'''		$\frac{1}{4}$	2 2	2 2 2 $\frac{3}{4}$		
			b ²	c ⁴	-	3	6 $\frac{1}{2}$
Refrain	B'''	{	$\frac{1}{4}$	2 $\frac{1}{4}$	2 2	5	11
			d	e	a ⁷ a ¹¹ -		
			2	3	2 2 2		

The song begins on the tonic of the minor, with the last quarter of the final beat of the measure, and ends on the same tone. The form is regular but the same minor variations in melody and rhythm occur as elsewhere.

No 35

Record IV C. 73a

J-108

Dance Song (pisik).

Composed and sung by Umahag, a Puuvitq woman.

A **B**

i ye yi ye yi ye hi ye yi ya-a qa i ye yi ye yi ya-i ye.

Prelude Refrain

C

yi ya-a qa-ai i yai ye ya hi ye ya hi ya ha ha qa qa-ai

Conn. **D** **A¹**

i^{j2} ya- i ya- i yai ye kai ye in-yu-ma-vak- tum'ai ci-lay-yu-a

Verse 1. pt. 1.

B¹

qam-ma o-pin-ya-lix-yam-man ai i ye yi ye yi ya-i ye yi ya-a - qa-

Refrain

C¹ **Conn.** **E**

ai i yai ye ya- hi ye ya hi ya ha ha qa i^{j2} ya- i ya^{j2} qay-yu-ca-

Verse 1. pt. 2.

F

yi-ya qu-yek-ci-yum-am-ma- ai ya i ye yi ya-i ya in-yu-ma-vak

B² **C²**

tum-a-ai i ye yi ye yi ya-i ye yi ya-a qa-ai i yai ye

Refrain

Conn. **D¹**

ya hi ye ya hi ya ha ha qa i ya-i ya-i yai ye ya ye ya in-

Verse 2. pt. 1.

A² **Ref. as in**

yu-ma-vak-tu- gai ci-lay-yu-a qam-ma ai-yal-ix-yam-man-an-a-ai

v. 1. pt. 2

Conn. D^2 A^3

qai i ya- i ya cā-ni- lē-ya u-na na-la-q-ci-yum- aṅ-mai i ye yi yai yi ya in-yu-
Verse 2, pt. 2.

B^3 C^3

ma-vak-tug-a i ye yi ye yi ya i ye yi ya-a qa-a qa-ai i yai ye

Conn. D^3

ya hi ye ya hi ya ha ha qa qai i ya-a i ya-i yai ye yai ye in-yu-ma-vak-
Verse 3, pt. 1.

A^1 Conn. Refrain as in V. 2 pt. 2

tug-ai ci-lay-yu-a qam-mao-ki- u-lux-yam-man-ai i ya a

D^2 A^4

i ya cā-ni- lē-ya u-na qu-yek-ci-yum- aṅ-man i ye yi yai ye ya in-yu-ma-vak-tug-a-
Verse 3, pt. 2.

B^4 C^3

a-i i ye yi ye yi ya i ye yi ya-a qa-a qa-ai i yai ye

Refrain.

ya hi ye ya hi ya ha ha qa qai

No. 35. RECORD IV. C. 78A

The tonality lies either in B major or G# minor. It is not clearly established.

Phrases		Measures Beats	
Prelude	A	{ a b c	3 7
Refrain	{ B	{ 2 2 3	4 8
		{ d e f g	
		{ 2 2 2 2	4 9
		{ h i j j ¹	
		{ 2 2 2 3	
Conn.		{ j ² j- 2 1½	1+ 3½

Phrases

Measures Beats

V. 1. pt. 1.	{ D A' }	{ 1/2 2 2 3 a j c ¹ c ² 2 2 2 2 l e f g 2 2 2 2 h i j ⁴ 2 2 3	3	7 1/2
Refrain	{ B' C' }		4	8
			4	8
			3	7
		Conn. { j ² 2 1	1+	3
V. 1. pt. 2.	{ E F }	{ -jc j ² x x 2 2 2 2 j j ² j k ¹ a c ³ 2 2 2 2 2 3	4-	8
Refrain	{ B'' C'' }	{ m e f g 2 2 2 2 h i j ⁴ 2 2 3	6	13
			4	8
			3	7
		Conn. { j ⁵ 2 1	1+	3
V. 2. pt. 1.	{ D' A'' }	{ -jc ¹ kj j j ⁶ 1 2 2 2 2 1/2 a j ¹ c ¹ c ⁴ 2 2 2 2	4-	7 1/2
Refrain	{ B'' C'' }	{ m e f g 2 2 2 2 h i j ⁴ j ⁷ 2 2 3 2	4	8
			4	8
			4	9
		Conn. { j ² j- 2 1	1+	3
V. 2. pt. 2.	{ D'' A'' ' }	{ 1 k ¹ j j ² 2 2 2 2 a j c ¹ c ⁵ 2 2 2 2	3+	7
Refrain	{ B'' ' C'' ' }	{ m e f g ¹ 2 2 2 2 h i j j ⁸ 2 2 2 3	4	8
			4	8
			4	9
		Conn. { j ⁵ j- 2 1 1/2	1+	3 1/2
V. 3. pt. 1.	{ D'' ' A' }	{ 1/2 k j j ³ 2 2 3 a j c ¹ c ² 2 2 2 2	3	7 1/2
Refrain	{ B'' ' C'' ' }	{ m e f g ¹ 2 2 2 2 h i j j ⁸ 2 2 2 3	4	8
			4	8
			4	9
		Conn. { j ⁵ 2 1	1+	3

Phrases		Measures	Beats
V. 3. pt. 2.	{ D'' ''	3+	8
	{ A'' '	4	8
Refrain	{ B'' ''	4	8
	{ C'' '	4	8
	{		

The song begins on the third degree of the major or fifth degree of the minor, on the first beat. The form is quite characteristic of the prelude type throughout. It is also unusually regular rhythmically. It ends on the same tone on which it started, which is the general level.

Record IV C. 98.

• $l = 112$

Eqaitok, a Kiluciktoq woman.

Conn.

A Qatloq, a kiluciktoq woman. **Conn.**

ye yi ya-yi ye yi ya ye yi ya hi ya ha qa-ai ya i ya qa-

Prelude

Prelude

i ya am-o-tik-cah-i cap-ko-a mit-qu-hy-yu-i cap-kwa pic-u-a-hy-yag-tu-ni

Verse 1. pt. 1.

am-o-yu-na- it-pak-tum-a ye yi^e yai i ya yi^f ya-a hai ya-i^g yai ha-i^g ya

Refrain I

Refrain

Verse 1. pt. 2

Refrain II

(ext.)

ye yi ya-yi ye yi yai ye yi ya ye yi ya qi ya yi ya- a qai ya- i ya qa- i ya

[illegible][illegible]

V.1. pt.3. (

Y.2pt3

$$n$$

am- o- na- l -

“ ” yu - na
sa - i k - na

it-pak-tung-a o-ki-u-tu-a-mi-ci-la } ye yi ya-yi ye yi ya-i yai
 a-m-aq-tung-a o-pin-ya-tu-a-mi-ci-la }
 Refrain III

Refrain III

Conn. E^3 (3.) (ext)

V2.pt.1. i ya qa - i ya am- o- tik- cak- i cap- ko- a ug- cu- liy- yu- i cap- kwa um- u- ä- lix-
 V3.pt.1. i ya qa - i ya am- o- tik- cak- i cap- ko- a eq- al- u- ay- yu- i- li qit- pa- a- lix-

C^1

yaq- tu- ni am- o- ya- na- it- pak- tum- a { ye yi ya- i yai yi ya- a hai ya- i ya
 yaq- tu- ni am- o- yu- na- it- pak- tum- a } Refrain I

$S^2 D^1$ ext

ha- i³⁺ ya u- na- ya- ya- li u- na ca- ya- yay- lu- yo- li it- qaq- cuk- pak- cin- aq- tum- a
 Verse 2. pt. 2.

E (ext.)

ye yi ya- ri ye yi ya- yi ye yi yai ye yi ya ye yi ya qi ya yi ya- a qai ya- i
 Refrain II

F (ext. Dal. S^1 al. S^2)

ya qa- i ya yi ye yi ye yi ya- yi ya i ya ye yi qi ya- a- a qa- i ya

D^2 (ext) E^4

qay- yug- ca- ay- yu- yat- i ca- ya- yay- lu- yo- li it- qaq- cuk- pak- cin- aq- tum- a ai ye yi ya-
 Verse 3. pt. 2. Refrain II

(ext)

yi ye yi ya- yi ye yi ya ai ye yi ya ye yi ya qi ya yi ya- a qi ya- i

F (ext)

ya a- i ya yi ye yi ya yi ya- yi ya i ya ye yi qi ya- a- a qa- i ya⁵⁺

Conn. E^1

spoken: umiqqatilaq anyaiunaq-
 toynaxiq i ya qa i ya ye yi ya- yi ye yi yay- ä- li- e- naq- cin-
 Verse 3. pt. 3.

Musical score for 'Songs of the Copper Eskimos'. The score is written in G major (one sharp) and 4/4 time. It consists of four staves of music with lyrics in Inuktitut syllabics and Latin script below. The first staff is labeled 'G¹' and 'H E²'. The second staff is labeled 'Conn.' and '(ext.¹)'. The third staff is labeled 'C¹' and 'Refrain I'. The fourth staff is labeled 'D³' and 'Ref II exactly as'. The lyrics are: a-luk-pa a eq-ci-lek-pak-cin-aq-tum- a ma-ni- lyumi-lu-a-ni i ya qa- i ya uq-cu-a-cah- i cap-ko-a ak-ca-luy-yu- i cap-kwa pie-u-i-lix- yaq-tuni eq-ci-lek-pak-cin-aq-tum-a ye yi ya-i yai yi ya-a hai ya-i yai ha-i ya qay-yu-ay-yu- ya u-na eq-cin-it-u- mi u-na eq-ci-ti-yi- vak-cin-aq-pik. Spoken: putu yauta taimaito unin anyai yunaqxyalumman. after V.1. pt. 2. except omission of last two and a half measures.

- (1) The first line is what was actually sung for V.1.pt.3. The second line is that furnished by the text. The third line is for V.2.pt.3.
- (2) For Verse 2 pt.3, this measure becomes $\frac{3}{4}$ with a quarter note substituted for the eighth rest.
- (3) The final 'd' of this measure becomes 'e' in Verse 3.pt.1.

No. 36. RECORD IV. C. 98

D major tonality

Phrases		D major tonality				Measures	Beats	
Prelude	A	{	a	b	c	c+	4	11
			2	2	3	4		
			Conn. {				2	3½
				c¹	c²			
				2	1½			
V. 1. pt. 1.	{A'	{	a¹	b¹	b	c³	4	8
			2	2	2	2		
	{B		d	b²	c⁴	c⁴+	4	8½
			2	2	2	2½		
Refrain 1.	C	{	e	f	g	g	4	9
			3	2	2	2		
V. 1. pt. 2.	D	{	h	g¹	g²	g¹ (c¹	6	11½
			2	1½	2	1½ 2 2½		
	{E		i	f³	g	g	4	8
			2	2	2	2		
Refrain 2.	{ext.	{	j	f³	k	j¹	4	9
			2	2	2	3		
	{F		l	m	f³	g³ (g⁴	6	13½
			2	2½	2	3 2 2		
			Conn. {				2	3½
				g⁶	g¹			
				2	1½			

Phrases		Measures	Beats
V. 1. pt. 3.	{ E'	{ i f [§] g ² g ⁷	4 8
	{ G	{ 2 2 2 2	4 8½
		{ n o n ¹ i	
Refrain 3.	{ H	{ 2 2 2 2½	4 9½
	{ E''	{ p h ¹ g g+	5 11
		{ 2 3 2 2½	
		{ i f ^{2§} g ³ g g ¹ +	
		{ 2 2 3 2 2	
	Conn.	{ g ⁶ g ¹	2 3½
		{ 2 1½	
V. 2. pt. 1.	{ E'''	{ i ¹ f ^{3§} f ^{2§} g ⁷	4 8
	{ ext.	{ 2 2 2 2	4 8½
		{ f ^{4§} f ^{5§} g ² g ² +	
Refrain 1.	{ C'	{ 2 2 2 2½	4 9
		{ g ³ f g+g+	
		{ 3 2 2 2	
V. 2. pt. 2.	{ D	{ f ^{1§} g ⁶ g ³ (q g ² x)	6 13¼
	{ E	{ ¼ 2 2 3 2 2 2	4 7½
		{ i f [§] g ⁸ g	
Refrain 2.	{ ext.	{ 2 2 2 1½ 2	5 10
		{ j f ^{1§} k j ² j ³	
		{ 2 2 2 2 2	
	{ F	{ l m ¹ f ^{1§} g ² (g ⁴ g ⁵)	6 12
		{ 2 2 2 2 2 2	
	Conn.	{ g ⁶ g ¹	2 3½
		{ 2 1½	
V. 2. pt. 3.	{ E'	{ i f [§] g ² g ⁷	4 8
	{ G	{ 2 2 2 2	4 10
		{ n o n ¹ i ¹	
Refrain 3.	{ H	{ 2 2 2 3	4 9½
	{ E''	{ p h ¹ g g+	5 11
		{ 2 3 2 2½	
		{ i f ^{2§} g ³ g (g ¹ +) .	
		{ 2 2 3 2 2	
	etc.		

Verse 3 is along the same lines, but verse 4 uses E and an extension as in Refrain 2 for the first part instead of A'B. This is followed by refrain 1 as in part 1 of all verses, and the second part, as in all other cases, is D and an extension.

The song begins on the first beat, the third degree of the scale. The usual insertion of the refrain after the prelude is not made. Presumably the third part should be added after verse 4, part 2, and its refrain, and the end would be on the tonic, which is the general level.

No. 37

Record IV. C. 51.

♩ = 84

Dance Song (pisik).

Hävyutaq, a Coppermine River woman.

A **♩ = 80 B**

ai ye ye ye yai ya i yai ye ya i ai ye i-ye yi ya i ye

Prelude

C **♩ = 84**

yi ye i ya - ai ai ye yi ye yai ya ai ya - ai ye yi ya i

Refrain

(ext) (1)

ya yi ya i ya a - i ya a - i ya - i ya - i ya - a - a ya ha

Conn. D

ha - ai i - ya i ya - a - i ye ye ya ti - yu - ca - ya - taq - pik

Verse 1. pt. 1.

B¹ **C¹**

iy - tu - ay - yup - tim - ni ti - yu - ca - ya - taq - pik ai ya yi ya yai

Refrain

(ext) (ext)

ai - ya - ai ye yi ya - i ya yi ya - i yai a - i ya yi ya - i

Conn. D¹

ya i ye ha ha - ai i ya i ya i ya au - yum - num -

Verse 1. pt. 2.

B²

ni - li ma - ki - ye - y - am - a - a i ya iy - tu - ay - yup - tim - ni ti - yu - ca - ya - taq - pik

C (ext.) (ext.)

ai ye yi ye yai ya - ai ya - ai ye yi ya - i ya yi ya - i ya a - i ya

Refrain

Conn. D^2

a-i ya-i ya-i ya-a- a ya ha hai x i- ya-i ya a-i ye yi
Verse 2. pt. 1.

B^3 C^2

ya tuc-at- yo-oq-pik ki-lu-lip-lim-ni- li tuc-at- yoq- pik a-i ya a-i
Refrain

(ext) (uncertain ?)

ye yi ya i ya ai ? ye yi ya-i ? i ya ye yi yai ya-i ya ya ha hai
v. 2. pt. 2.

C^3

im-na-lux-yaq-tu- li tuc-at- yoq- pik ai ye yi ye
Refrain

(ext)

yai ya-ai ya-a-i ye yi ya i ya yi ya-i ya a a ya yi

(uncertain)

ya-i ya-a- a ya ha ha ? k a. i ya ye ya ? ?
Verse 3. pt. 1.

C^4

yoq- pik ai ye yi ya-i yai ya-ai ya-a-i ye ye ya-i ya-yi ya-i ya
Ref.?

(ext.) Conn. D^1 B^4

a ye ha ya-i ya u-wa-lip-ta i-ma cat-qoy-yu-am-in-ik ? yoy-
Verse 3. pt. 2.

(C?)

yuam-im eq- ci-yoq-to-ya-ma-i ??? ai ye ai ya-a-i ye yi ya-i ya
Refrain

(ext. Conn. D³)
 ai ye yi yai ye yi ya-i ye ha hai i ya - i ya a-i ye yi ya tuc. a-at-
 Verse 4. pt. 1.

(B) C⁵
 yo-q-pik ai i-ma tuc at- yoq-pik ai ye yi ya-i yai (ya-i ya-a-i)
 Refrain

Conn.
 i ya yi ya i ya i? a-i ye yi ya i yai ye ha hai i ya -

D⁴ B⁵
 - i ya ti-ya-luy-yu-ay-lu uy-yu-luy-yu-ay-lu - u ai u-vam-nu-i i-ma tuc-a-
 Verse 4. pt. 2.

C
 ax-yaq-lu-tin ni-vli-yu-tix- yaq-taq-tuc-at- yoq-pik ai ye yi ya-i yai ya hai ya-i
 Refrain

(ext? Postlude?)
 ye yi ya-i ye yi ya-i ya a-i ya ni-vli-yu-tix-yag-ma-ni-i cat-qoq-muk-toq-
 Verse 5.

cin-aq-puk nap- kin-hi. in-a-yap-kit a-i ye yi yai yai ye yi a-i ya hai yai

(1) There is a defect in the record here. In fact, much of the record is defective, so that the transcription is very uncertain in places. These are indicated by brackets.

No. 37. RECORD IV C. 51

B \flat minor tonality

Phrases					Measures	Beats
Prelude	{	{	a	b b ¹	3	8
			3	2 3		
			c	d e f-	4-	8
Refrain	{	{	2	2 2 2	6+	13
			g	h i a ¹ (b b ²)		
			2	2 2 2 2 2		
			b ³	j b b ⁴ b ⁵	5	11
			2	2 2 2 3		
			Conn.	{ b ⁶ 2	1	2

Phrases				Measures	Beats
V. 1. pt. 1.	{ D	{	k k ¹ b b ⁷	4	7½
	{ B'	{	2 2 2 1½	3—	6
			c d e		
Refrain	{ C'	{	2 2 2	6+	13
	{ ext.	{	g h i ¹ a ¹ (b b ⁸)	6	12
			2 2 2 2 2 2		
Conn. {				b ⁶ b ⁶ b ¹¹	3 7
				2 2 3	
V. 1. pt. 2.	{ D'	{	1 1 b b ⁹	4	8
	{ B''	{	2 2 2 2	3	7
			c d e f ¹		
Refrain	{ C	{	2 2 2 1	6+	12½
	{ ext.	{	g h ¹ i a ¹ (b b ⁷)	6—	11½
			2 2 2 2 2 1½		
Conn. {				b ³ j ¹ b b ⁴ (b ⁶ x)	1 3½
				2 2 2 2 2 1½	
Conn. {				b ¹²	1 3½
				½ 3	
V. 2. pt. 1.	{ D''	{	1 b ³ b ³ +	3	6½
	{ B''	{	2 2 2½	3+	7½
			c ¹ d e f ²		
				2 2 2 1½	

From here on until the second part of the third verse there was a fault in the record which makes the transcription very uncertain. There are also occasional faults here and there until the end of the song. A formal analysis would necessarily be arbitrary, so that an examination of the music itself is specially recommended.

The tune begins on the tonic of the minor scale, on the first beat. The second phrase of the verse is the same as that in the prelude and this form is frequently encountered. The song ends on the tonic, presumably, and this is the general level.

No 38.

Record IV C. 32.

Dance Song (pisik).

Hupa, a Puivliq woman.

A *Prelude* *a-van-e ye ye yam-e e ye ye ye ya a-van-e ye ye ya-an-e ye*

Coda *Conn.* **C** *i ye ye ye ye ye yam-e i-ye i-ya e yam-e ye ye ye ye*
Refrain

(ext) **D** *B¹* *ye yam-e ye yam ye yam a-van-e ye ye ya-an a-li-e-naq-pa i*
Verse 1.

f¹ *i* *j* *e¹* *c¹₊* *c⁶* *x* *tai-niq-ca-qai-ya-it-aq kat- yo-lik am-o-tin-m a-van-e ye i-ye i-yam*

Conn. **C-** *BD* *e yam-e ye ye ye ye ye yam-e ye ye tai-niq-ca-qai-ya-in man kat-*
Refrain *Verse 2.*

B³ *yo- lin am-o-tin-ik e ye ya ai ye tai-niq-tu-a-yi-va-ya am-o-yu-am-ik*

coda *Conn.* **C-** *je c⁶ c¹ c c⁴ f c⁸*
ki-tin-u-yay- mi a-van-e ye i-yam e yam-e ye ye ye ye ye yam-e
Refrain

B⁴ *ye yam ye am-oj-um niaqoy-yu-aq nax-yu-ay-yuaq poat-yistik-caq-tal- i-ay-yuka-vam-a.*
Verse 3.

Conn. **C** *(ext.)* **D¹** *e ye e yam-e ye ye ye ye yam-e ye yam ye ye*
Refrain *Verse 1. repeated.*

[illegible]

No. 38. RECORD IV. C. 32

D major tonality

Phrases			Measures	Beats	
Prelude	{ A	{	a b c c ¹ (c ²)	5	10½
	{ B		2½ 2½ 2 2 1½	6	15½
Refrain	C	{	a b ¹ d e c ¹ (c ³)	4	11
			2½ 3½ 2½ 2 2 3		
			(c ⁴) f c ⁵ c ² +		
			2½ 3 3½ 2		
V. 1.	{ D	{	g h b ² c ⁶ c ⁷	4	10
	{ B'		2 2 3 2 1	7	14
Refrain	C-	{	f ¹ i j e ¹ c ² + c ⁶ x	4	9½
			2 2 2 2 2 2 1		
		1	(c ⁴) f c ⁵ x		
			2½ 3 3 1		
V. 2.	{ BD	{	c ⁵ f ¹ i k c ⁶ c ² +	6	13
	{ B''		3 2 2 2 2 2	8	15½
Refrain	C-	{	c ⁷ - f ¹ i j ¹ je c ⁶ c ¹ (c)	3	8
			1½ 2 2 2 2 2 2		
			(c ⁴) f c ⁸		
			2½ 3 2½		
V. 3.	B''	{	c ⁹ f ¹ i ¹ j ² je ¹ c ¹⁰ c ¹¹ x	8	17½
			3 2 2½ 1½ 2½ 3 2 1	4	10
Refrain	C	{	(c ⁴) f c ⁸ (c ² +)	4	10
			2½ 3 2½ 2		

Phrases										Measures	Beats
V. 1.											
repeated	{ D' }									5	11
	{ B' }									7	13
Refrain	C									3+	10
V. 2.											
repeated	{ BD' }									7+	15
	{ B'' }									—	—

Note that the third verse has only one phrase, a little longer than the average. All the others are constructed on the same plan as the prelude, but D phrases take the place of A. The song begins on the fifth degree, below the tonic, on the first beat of the measure, but jumps upward at once a sixth to the third degree above the tonic. Presumably the end should be on the second. Note the connectives before each verse and the little prelude before the refrain. The general level of the song is the second degree of the scale.

On examining the music again as this paper goes to press it seems that perhaps what have been designated as codas may be connectives and what are marked connectives may be truly a part of the refrain phrase. The song if regarded in this manner would more nearly conform to the others in design, but the connectives would fall then between the verse part and refrain and none would appear after the refrain joining on the succeeding verse.

No. 39.

Record IV C. 100b.

Dance Song (pisik).

Nātcin, a Bathurst Inlet youth.

A *J=116*
 4/4 *Prelude*
 ai yai yi yai yai yai yi yai ai ya-i yai yi yai yai yi yai yai yai yi yai
Refrain

C
 4/4 yai yai yi yai yai yai yi yai ya-i ya-i ya-i ya-i ya-a qa-a-i

Conn. **D** *a)*
 4/4 i ya- i yai ya yai ye ya qo-vi-a- na-yi-vum' uq-cu-lit- yu-at- i tuc- ay-nug-mi
Verse 1. pt. 1.

B C *Ref. but slightly shortened, rest after half note in middle.* **Conn.** **E**
 4/4 i ya- i ya in- u-ay-yu-it- i mek-vik-tax- yay-ma-ta nā-
Vers. 1. pt. 2

G *(ext.)* **B C¹** *Ref. with ya added before final rest making a 2 measure* **Conn.** **F**
 4/4 tem-mun kanug-aa- mut-ya-ban-nay'(mi) i ya- i yai ya- i
Verse 2. pt. 1.

G¹ **Ref. as in V. 1. pt. 2.**
 4/4 yai ye ya qo- vi- a- na- yi-vum'(a) tu- ti-ya- a-luk ka-u- va- a i-ma

Conn. **F¹** **G²**
 4/4 i ya- i ya cu- na-uv-a u-na ta- i-niq-ca-yat- i ki- ta-il-yu-mut-i ni-ya
Verse 2. Pt. 2

B C¹ *Ref. as in V. 1. pt. 2.* **Conn.** **F²**
 4/4 valx- yaq-pit i ya- i ya va-i vai ye ya pic- u-ya-cay-lan-a ci-
Verse 3. pt. 1.

G- **B**
 4/4 o-yaq-tu-nay-mun pic. u- ya-cay-lan- a yai yai yi yai yai yai yi yai
Refrain

C (ext) Conn.
 yai yi ya-i yai ya-i ya-ai ya-i ya-i ya-a-i ya i ya-i ya
 G³ G
 in-um-iy-ti- i-ma ta-ko-yang-nay-nay-a ci-yaq-tu-nay-mun pic-u-ya-caq-lan(a)
 Verse 3. pt. 2.
 B C¹ Conn. G⁴ G⁵
 Ref as in V. 1. pt. 2.
 i ya- i ya ti-yu-aq-ci-yam-i ta-kotx-yang-mi-yap-ku ic- u-
 Verse 4. pt. 1.
 B C Coda.
 Refrain as in V. 1. pt. 1.
 ma-ya^{j2} u-na it-qi-um-i(vnk) i ya.

(1) The final syllable was omitted. This often happens when the next word begins with a similar sound.

No. 39. RECORD IV. C. 100B

Ab major tonality

Phrases		Measures		Beats
Prelude	A	{	a a ¹ b c	4 11½
Refrain	{ B	{	2½ 3 3 3	3 8
	{ C	{	d e a ²	3 2 3
		{	f g h a ³ a ⁴	3 2 2 2 2
		Conn.	{ a ⁵ a ⁶	2 4
			{ 2 2	
V. 1. pt. 1.	D	{	a ⁷ h ⁸ i i ¹	4 11
Refrain	{ B	{	3 3 2 3	3 8
	{ C	{	d e a ²	3 2 3
		{	f g h a ³ a ⁴	3 2 2 2 2
		Conn.	{ a ⁵ a ⁸ -	2- 3½
			{ 2 1½	
V. 1. pt. 2.	{ E	{	a ⁹ a ⁹ a ⁹	3 6½
	{ G	{	½ 2 2 2	2 6
		{	j i ²	3 3

Phrases		Measures		Beats
Refrain	{ B	{ d e a ²	3	8
	{ C'	{ f g h a ³ a ⁴ +	5	12
		{ 3 2 2 2 3		
		Conn. { a ⁵ h ¹⁸	2-	3
			{ 2 1	
V. 2. pt. 1.	{ F	{ e ³ a ⁷ -	2	6
	{ G'	{ k e ⁴ e ³	3	6
		{ 2 2 2		
Refrain	{ B	{ d e a ²	3	8
	{ C'	{ f g h a ³ a ⁴ +	5	12
		{ 3 2 2 2 3		
		Conn. { a ⁵ a ⁸	2	3½
			{ 2 1½	
V. 2. pt. 2.	{ F'	{ h ⁸ e a ⁹ a ¹⁰	3	7½
	{ G''	{ k ¹ e ⁴ e ³	3	6
		{ 2 2 2		
Refrain	{ B	{ d e a ²	3	8
	{ G'	{ f g h a ³ a ⁴ +	5	12
		{ 3 2 2 2 3		
		Conn. { a ⁵ a ¹¹	2	3½
			{ 2 1½	
V. 3. pt. 1.	{ F''	{ h ⁸ e a ⁷	2	6
	{ G-	{ j ¹ e ² - i ¹	3	7
		{ 3 2 2		
Refrain	{ B	{ d e a ² -	3	7
	{ C	{ f ¹ g ¹ a ⁹ a ² -(a ¹² a ¹⁰)	6	13
		{ 3 2 2 2 2 2		
		Conn. { a ⁵ a ⁵	2	4
			{ 2 2	
V. 3. pt. 2.	{ G'''	{ k ¹ e ⁴ a ⁹	3	6
	{ G	{ k e ⁴ e ³ -	3	6
		{ 2 2 2		
Refrain	{ B	{ d e a ²	3	8
	{ C'	{ f g h a ³ a ⁴ +	5	12
		{ 3 2 2 2 3		
		Conn. { a ⁵ a ⁹ -	2-	3
			{ 2 1	

Phrases				Measures	Beats
V. 4. pt. 1.	{ G'' ''	{	j ² e ⁴ a ³ -	3	6
	{ G'' ''	{	2 2 1		
		1	j ² a ⁶	2	6
			2 3		
Refrain	{ B	{	d e a ²	3	8
	{ C	{	3 2 3		
			f g h a ³ a ⁴	5	11
			3 2 2 2 2		
			Coda { a ⁵	1	2
			{ 2		

This song was one of the most puzzling to define as to measures, for the words continually threw the accent in unexpected places. There are many places where the placing of the measure bars may be called in question, but after repeated tests the present arrangement seemed as satisfactory as could be obtained.

The song begins on the fifth degree of the scale and on the first beat of the measure. It ends on the same tone which is the general level. The phrasing appears fairly regular but in reality it is not, if one examines the actual number of beats involved.

No 40.

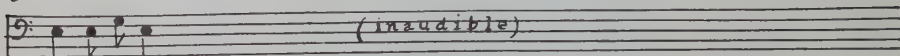
Record IV C. 26

Dance Song (pisik).

composed and sung by Ikpakhuaq, a Puivtiq man.

Cf. Nos 22 and 18.

♩ = 100



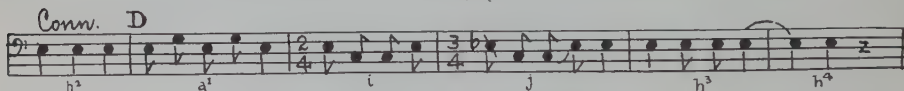
ye e ye yam e ya qam-a ai ye yai yama. e-yam-i yam-ai yam-i i ya qai yama i ye yam
Prelude Ref.



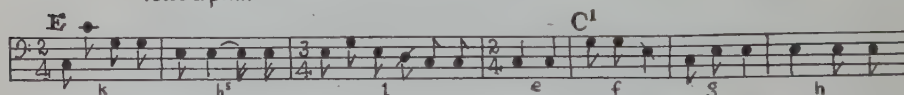
ai yam ai ye (yai ya e yam-a cu-min-mi-yu-na qa-i-le-ya-yin-aq-tum-o ai ye yai yama
Verse 1. pt. 1.



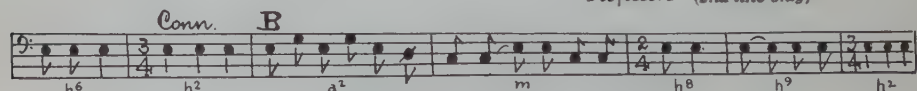
qil-eg-til-i-ay-yuk tu-le-ya-vaq-tum-i i ye yam a i yam a ye ye ya i ya
Ref. (2nd line only)



E yam a u-yam-a i-mam i-yi-cu-aq-pak-tu-yu-um-o ai ya i ya yam-a
Verse 1. pt. 2.



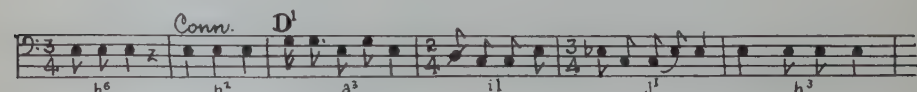
qay-yu-ay-yu-ay-lu i-pi-ye-yam-i-nap-ku-lum-o i ye yam a i yam ai ye yi
Refrain (2nd line only)



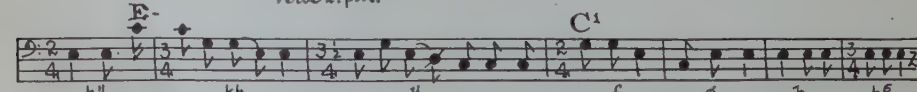
ya i ya e yam-a e ya-ama ye ye yi ya a mi ya a a ya a-i ye yi ya yama
Ref. entire.



ma ya i ya-ama ya mi yam i yam-a yam-a i ye yam a-i yam a-i ya yi



ya i ya E yam a na-kim-mi-yu-na qa-i-le-y-ay-in-aq-tum-o ai ye ye ya
Verse 2. pt. 1.



yam-a ka-ta-m-a-luk tu-le-ya vaq-tum-i i ye yam a i yam ai ye yi ya i ya
Refrain (2nd line only)

Conn. D^2

E^2

Conn. E^1

Coda

No. 40. RECORD IV. C. 26

C major tonality

Phrases		Measures	Beats
Prelude	? ? ?	?	?
	Conn.	1	?
V. 1. pt. 1. D	a b - - -	?	?
Refrain (3rd C line)	{ f g h h ¹ 2 2 2 3	4	9
	Conn. { h ² 3	1	3
V. 1. pt. 2. { D	{ a ¹ i j h ³ h ⁴ 3 2 3 3 3	5	14
{ E	{ k h ⁵ l e 2 2 3 2	4	9
Refrain (3rd C' line)	{ f g h h ⁶ 2 2 2 2	4	8
	Conn. { h ² 3	1	3
Refrain (entire) { B	{ a ² m h ⁸ h ⁹ h ² 3 3 2 2 3	5	13
{ E'	{ k ¹ h ¹⁰ f ¹ n e 2 2 2 2 2	5	10
{ C''	{ f g h ⁷ h ⁶ 2 2 2 3	4	9
	Conn. { h ² 3	1	3

Phrases		Measures	Beats
V. 2. pt. 1.	{ D'	5-	12 $\frac{3}{4}$
	{ E-	2	7 $\frac{3}{4}$
Refrain (3rd line)	{ C'	4	9
	{ Conn.	1	3
V. 2. pt. 2.	{ D''	5	13
	{ E''	4	9
Refrain (3rd line)	{ C'''	3	6
	{ Conn.	1	3
Postlude ?	E'	5	10
Refrain (3rd line)	{ C''''	4	9
	{ Coda	1	3

The first part of the song, which is inaudible after the first few notes, begins on the third degree of the scale and the first beat of the measure. Most of the prelude is lost, then it is possible to hear part of the connective and two measures of the first verse. An odd feature is the presentation of a longer refrain embodying the first and shorter one as the last of three phrases, after the first verse is finished. In place of this, when the second verse is finished, there is a kind of postlude consisting of the last two phrases of the long refrain which appeared after the first verse, with a little coda at the end which is really the same as the connective employed between the verses. The song ends on the third degree, as it began. This is the general level.

No. 41.

Glo Dance Song (pisik).

Record IV C. 96 a.

Kunana, a Kiluciktok man.

♩ = 116 A

Prelude

a-i ya-i ya a-i ya-a qa a-i ya ha-i ya a ha-i ya a-i ya-i ya

Ref. I

a-i ya-a qa a-i ya ha-i ya a ha-i ya a-i yai yi ya-a ha-

Verse 1. pt. 1.

ai ya ha ya qa-noq uv-a u-nu-ut-qo- vum-a a-i ya-a qa a-i ya ha-

Verse 1. pt. 2.

ha-i ya ye ha-i ya ai ya-a ha qa ä-tau-tei-aq a-u-lau-na

Ref. I.

a-i ya yi ya-a ha i ya-a yi ya ha-i ya a ha-i ya a-i ya-i ya

Ref. I.

ha-i ya ye ha-i ya ai ya-a ha qa ä-tau-tei-aq a-u-lau-na

Ref. I.

u-na a-i ya qa ha-i ya ha-i ya ma-ya-u-vti nu-na a-nu-

Ref. I.

u-un ai ya-a tuk-tu-lum-muk- i ca-mum-a a-i ya-i ya

Ref. I.

a-i ya ye ye ha ha-i ya i ya ha- i ya qa-noq uv.-a
Genoc. 2. pt. I.

u- nu-ut-qo- vluṁ-a a- i ya qa ha- i ya ha. i ya uq-cut-yik-i

i ya-a ha-i ya a-tau-ki-aq a- u-lau-na u-na a-i ya-a qa ha-i ya ha-

Verse 2. pt. 2.

i ya qoig-nan-un-nu-na-nu-un a-i ya - a nä-tci-lim-müt-i ca-mug-a a i ya
 H¹ J
 b⁶ j¹ k¹ m¹ n¹ o¹ b⁶
 H¹ J altered

yi ya-a ha-i ya yi ya ha-i ya a-i ya-a pi-lu-ay-viy-ti-u-na ku-lay-naq-pay-mi-

 3. pl. 1.

ext.

I.

yung-i ayt-u-lig-mun nä-či-lik nä-či-i-lay-yuan-man-in-yu-ma-yay-yu-nay-loq-pa

M N

a-i ya-i ya a-i ya-a qa ha-i ya-a i ya a-i yai yi ya- a-a yi ya

Refrain III

fi e² a i ya - a pi-yu-ma- yä-lu-aq-tu-ni a-i yai yi ya-a ha-
u-wi-lu-ya- am-a a- i ya - a pi-yu-ma- yä-lu-aq-tu-ni a-i yai yi ya-a ha-
Refrain I.

(ext.) E E⁴

b⁷ g¹ b⁶ r b³ b⁶ g²

i ya i ya-a ha i ya-a a-tau-tci-aq a- u-lau-na u-na a- i ya-a qa

Verse 4, pt. 1.

ha-i ya ha - i ya ta-maycu-in nu-na-a-nu-u-un a-i ya-a-a pi-yu-ma-

ext. J¹ E

Yá-lu-aq a-i ya-a yi ya-a-a yi ya a-i a ha-i ya a-i ya pi-lu-aq-vi-y

Ref. II altered. (ext) Q. 4. pt. 2.

Ref. II altered.

(ext) L

ti-u-na ku-lan-naq-pay-mi-yu-lu ay-na-lim-mun in-u-lim-mun ay-na-i-lay-yu-ay-man

cin-ak-to-yai-yu-nay-loq-pa

a⁶ b³ a² b¹⁰ r² b³

Refrain IV

ai yi ya yi ya- a ha- i ya ha yi ya ha- i ya a: i ya- i ya a- i ye ye

ha ha i ya (he he)

¹ This syllable was not pitched, although it was higher than the range of the song. It was spoken with great emphasis.

No. 41. RECORD IV. C. 96A

G major tonality ?

Phrases		Measures	Beats
Prelude	{ A	a b b ¹ b ²	4 13
	{ B	3 ¹ / ₂ 3 ¹ / ₂ 3 3 c d e e ¹	4 11 ¹ / ₂
Refrain 1.	{ C	2 ¹ / ₂ 3 ¹ / ₂ 3 2 ¹ / ₂ f b ³ b ³ b ³ b ³ +	5 10 ¹ / ₂
	{ D	2 2 2 2 2 ¹ / ₂ a ¹ b ³ b ⁴ g 3 2 2 ¹ / ₂ 3	4 10 ¹ / ₂
V. 1. pt. 1.	{ E	g ¹ b ³ b ⁶ 2 2 1 ¹ / ₂	3 5 ¹ / ₂
	{ E'	g ² g ¹ b ⁶ 3 2 1 ¹ / ₂	3 6 ¹ / ₂
	{ F	e ¹ h e ² 2 2 1 ¹ / ₂	3 5 ¹ / ₂
	{ G	i i ¹ e ¹ 2 ¹ / ₂ 2 2 ¹ / ₂	3 7
Refrain 1.	{ C	f b ³ b ³ b ³ b ³ +	5 10 ¹ / ₂
	{ D'	2 2 2 2 2 ¹ / ₂ a ¹ b- b ⁵ g ² 3 3 2 ¹ / ₂ 3	4 11 ¹ / ₂
V. 1. pt. 2.	{ E	g ¹ b ³ b ⁶ 2 2 1 ¹ / ₂	3 5 ¹ / ₂
	{ E''	g b ¹ +	2 6 ¹ / ₂
	{ H	j k l 3 3 ¹ / ₂	3 5 ¹ / ₂
	{ I	2 2 1 ¹ / ₂ m n o 2 ¹ / ₂ 2 2 ¹ / ₂	3 7
Refrain 2.	J	b- b ³ b ⁷ b ⁵ b ⁸ b ⁹ 3 2 2 2 ¹ / ₂ 2 2 ¹ / ₂	6 14

	Phrases		Measures	Beats
V. 2. pt. 1.	{ E E'' ' F' K }	{ $\begin{matrix} g^1 & b^3 & b^6 \\ 2 & 2 & 1\frac{1}{2} \end{matrix}$ g (alt) $b^3 \quad b^6$ $3 \quad 2 \quad 1\frac{1}{2}$ $e^1- fi \quad e^2$ $2 \quad 2 \quad 1\frac{1}{2}$ $e^1- e^1- e^3$ $2 \quad 2 \quad 3$	3 3 3 3	$5\frac{1}{2}$ $6\frac{1}{2}$ $5\frac{1}{2}$ 7
Refrain 1.	{ C D'' }	{ $f \quad b^3 \quad b^3 \quad b^3 \quad b^3+$ $2 \quad 2 \quad 2 \quad 2 \quad 2\frac{1}{2}$ $a^1 \quad b^{10} \quad b^7 \quad b^7 \quad g^3$ $3 \quad 3 \quad 2 \quad 2 \quad 3\frac{1}{2}$	5 5	$10\frac{1}{2}$ $13\frac{1}{2}$
V. 2. pt. 2.	{ E E'' '' H' I' }	{ $g^1 \quad b^3 \quad b^6$ $2 \quad 2 \quad 1\frac{1}{2}$ $g^2 \quad b^3 \quad b^6$ $3 \quad 2 \quad 1\frac{1}{2}$ $j^1 \quad k^1$ $2 \quad 3$ $m^1 \quad n^1 \quad o^1$ $2 \quad 3 \quad 2$	3 3 2 3	$5\frac{1}{2}$ $6\frac{1}{2}$ 5 7
Refrain 2 (alt.)	J	$b^4- p \quad b^4- b^2 \quad g \text{ (alt)}$ $2 \quad 2 \quad 2 \quad 3 \quad 2$	5	11
V. 3. pt. 1.	{ E L }	{ $g^1 \quad b^4- g^4 \quad b^6 \quad (g^1 \quad b^4-)$ $2 \quad 2 \quad 2 \quad 1\frac{1}{2} \quad 2 \quad 2$ $q \quad r \quad b^3 \quad b^3+$ $2 \quad 2 \quad 2 \quad 2\frac{1}{2}$	6 4	$11\frac{1}{2}$ $8\frac{1}{2}$
Refrain 3.	{ M N E'' '' }	{ $s \quad b^3 \quad b^5- b^3+$ $3 \quad 2 \quad 2 \quad 2\frac{1}{2}$ $t \quad u \quad u^1$ $3 \quad 2 \quad 3\frac{1}{2}$ $g^2 \quad b^3 \quad b^6 \quad (b^7 \quad b^{12} \quad g^4 \quad b^{13})$ $3 \quad 2 \quad 1\frac{1}{2} \quad 2 \quad 1\frac{1}{2} \quad 2 \quad 2$	4 3 7	$9\frac{1}{2}$ $8\frac{1}{2}$ 14
V. 3. pt. 2.	{ E E' F'' K }	{ $r \quad b^3 \quad b^6$ $2 \quad 2 \quad 1\frac{1}{2}$ $g^2 \quad b^3 \quad b^6$ $3 \quad 2 \quad 1\frac{1}{2}$ $v \quad fi^1 \quad e$ $2 \quad 2 \quad 1\frac{1}{2}$ $e^4 \quad e^1- e^3$ $2 \quad 2 \quad 3$	3 3 3 3	$5\frac{1}{2}$ $6\frac{1}{2}$ $5\frac{1}{2}$ 7
Refrain 1.	{ C D'' '	{ $f \quad b^3 \quad b^3 \quad b^3+$ $2 \quad 2 \quad 2 \quad 2 \quad 2\frac{1}{2}$ $g^5 \quad b^3+ \quad b^7 \quad b^7 \quad g^1 \quad b^6$ $3 \quad 2\frac{1}{2} \quad 2 \quad 2 \quad 2 \quad 1\frac{1}{2}$	5 6	$10\frac{1}{2}$ $12\frac{1}{2}$
V. 4. pt. 1.	{ E E'' '' N' }	{ $r \quad b^3 \quad b^6$ $2 \quad 2 \quad 1\frac{1}{2}$ $g^2 \quad b^3 \quad b^{14}$ $3 \quad 2 \quad 2\frac{1}{2}$ $j \quad w \quad u \text{ (alt)} \quad u \quad u^2$ $2 \quad 3\frac{1}{2} \quad 2 \quad 2 \quad 3$	3 3 5	$5\frac{1}{2}$ $7\frac{1}{2}$ $12\frac{1}{2}$
Refrain 2 alt.	J'	$b^3 \quad p^1 \quad b^3 \quad b^3+ \quad g \text{ (alt)}$ $2 \quad 2 \quad 2 \quad 2\frac{1}{2} \quad 2$	5	$10\frac{1}{2}$

Phrases		Measures	Beats
V. 4. pt. 2.	{ E	{ g^1 b^4 g^6 (g^1 b^3)	5 $11\frac{1}{2}$
	{ L	{ 2 2 $3\frac{1}{2}$ 2 2	4 8
	{ O	{ q^1 r^1 u b b^3	4 $11\frac{1}{2}$
Refrain 4.	{ N'	{ 2 2 2 2	4 $8\frac{1}{2}$
	{ E	{ a^2 b^{10} r^2 b^3 +	4 $9\frac{1}{2}$
	{ E	{ 3 3 3 $2\frac{1}{2}$	4 $9\frac{1}{2}$

The song begins with the down beat on the tonic, presumably. Note the differences in plan of the verses and their refrains. In verse 3 the plan that seems to have been followed breaks down. The sum of the two phrases nearly equals three ordinary ones. In verse 3 part 2 the structure is again like that in verse 2 part 1. There is probably a mistake here as this should be verse 3 part 1 according to the text, but undoubtedly a verse and refrain are omitted there which actually occurred on the record.¹ The return to refrain 1 after this verse is interesting. Examination of the formal analysis in connection with the music will make the whole matter clearer than a discussion. Needless to say, after the close of the second verse the form of the song is much confused. Possibly the break at measure *n* in phrase I indicates the combination of two songs, but if so, they have become so interwoven as to be inextricable, and the use of refrains that occurred in the first part of the song, as well as phrases, is accountable for this condition. The song ends upon the tonic, the general level.

¹ In the texts supplied to Miss Roberts these portions were accidentally omitted. I have attached the correct words below the music in accordance with her indications [D. J.]

ma u-ta-qe-vig-mi-lu a-i yam ä-lin-ay-luk-pa-in a-i ya ya-i yai ya-

Refrain

a yai ya-i ya a-i ya nau-yay-yuk-tut-i ic-u-man-ai-yu-ay-yuk ne-

(ext) yia-la-aq-cin-a-i-yuk-toq qi-nu-ya-luaq-cin-ai-yuk-toq a-i ya ä-

(ext.) *Prel.* lin-ay-luk-pai ya-i ya yi ya ai a ya-i ya-i ya ya-i

repeated (at least in words) as Postlude.

ya-i yai ä-lin-ay-luk-pa-in a-i ya ya-i a ya ai ya yai ya

Refrain (first two lines only)

No. 42. RECORD IV. C. 50A

E \flat minor tonality

Phrases		Measures Beats	
Prelude	A	a b a ¹ c c ¹	5 14
	B	d b ¹ b ²	3+ 6½
Refrain	C	a ² b ³ b ⁴	3 7
	D	e f b ³ b ³	4 8
	D'	e f e ¹ b ⁵ (b ³ b ⁵) b ⁶	7- 13
		2 2 2 2 2 1	
Conn.		b ⁷ b ⁷	2 4
		½ 2 1½	

	Phrases			Measures	Beats
V. 1.	{ A''	{	$\frac{1}{2}$ a b ⁵ b ⁸	3+	8 $\frac{1}{2}$
	{ A'''	{	g 2 3	6-	12
			g ¹ g ² c ² c ³ c ²		
			2 2 $\frac{1}{2}$ 2 2 1 $\frac{1}{2}$		
	{ B	{	d b ¹ b ²	3+	6 $\frac{1}{2}$
			$\frac{1}{2}$ 2 2 2		
Refrain	{ C	{	a ² b ⁵ b ⁹	3	7
			2 2 3		
	{ E	{	e f b ³ b ³	4	8
			2 2 2 2		
	{ E'	{	e f e ¹ b ⁵ b ³ (b ⁵ b ⁷)	7-	13 $\frac{1}{2}$
			2 2 2 2 2 2 1 $\frac{1}{2}$		
			Conn. { b ¹⁰ b ¹¹	2	3 $\frac{1}{2}$
			$\frac{1}{2}$ 2 1		
V. 2.	{ A''''	{	h i b ¹² b ¹³	4+	8 $\frac{3}{8}$
	{ A'''''	{	$\frac{1}{2}$ 2 2 2 1 $\frac{7}{8}$		
			e b ³ j c ⁴ g ³ k c ² c ⁵	8	16 $\frac{1}{8}$
			$\frac{1}{8}$ 2 2 2 1 $\frac{1}{2}$ 2 2 2 2 $\frac{1}{2}$		
	{ B	{	d b ¹ b ²	3	6 $\frac{1}{2}$
			$\frac{1}{2}$ 2 2 2		
Refrain	{ C''	{	a ² b ⁵ b ¹⁰ l	3+	7
			2 2 2 1		
	{ D''	{	b ¹⁰ m b ⁵ b ¹⁴ (b ⁵ b ⁵ b ¹⁵ b ⁵ b ¹⁰ b ¹¹)	10+	21
			1 2 2 2 2 2 2 3 2 2 1		
Postlude ?	A''	{	a b ⁵ b ¹⁶ g (g) c ⁶ c ⁷	7	15
			$\frac{1}{2}$ 3 2 2 2 2 2 1 $\frac{1}{2}$		
	{ B	{	d b ³ b	3	6 $\frac{1}{2}$
Refrain			$\frac{1}{2}$ 2 2 2		
	{ C'''	{	a ² b ⁵ b- - - -	3	4 $\frac{1}{2}$
			2 2 $\frac{1}{2}$		

The song begins on the fifth degree of the minor scale, on the last half-beat of the measure. It ends on the general level, which is the same tone as the beginning, with a quite close return to the prelude, both in music and words, although only the first two lines of the refrain are given.

No. 43.

Record IV C. 35.

Dance Song (pisik)

Haqumyaq, Puivtiq woman.

♩ = 108

1 **C**

Prelude? qo-ve-a-cu-aq-pi-it ye ye ye ye ye ya ye

D **A**

ya ye ya ye ye ya ye yam a-i ye i ye ye nay-yu-hy

B

yuay-miy-ti na-laq-cim-naq-cun-am-a nu-na-mi-ti ca-man-i qo-ve-a-cu-

C¹ **D¹**

aq-pi-it ye ye ye ye ye ya-a ye ye ye ye ye yam

E **F**

a-i-ya-ye ye ye ye ye ye ye qo-ve-a-cu-aq-pit tci-kumit-i ca-man-i

C² **D¹**

qo-ve-a-cu-aq-pit ye ye ye ye ye ya ye ye ya ya ye ya

A¹

a i ya ye i ye ye uq-cu-hy-yuay-miy-tu quv-vekcim-naq-cun-am-a

G **CG**

tci-kum-it-i ca-man-i qo-ve-a-cu-aq-pit ye ye ye ye ye ye ye

D **E**

ai ye ye ye ye ye yam a-i ye ye ye ye ye ye ye qo-ve-a-

F **C²**
 cu-aq-pit u-wan-mu-i ca-mu-a qo-ve-a-cu-aq-pit ye ye yi ye
D¹ **A**
 ye ye ya ye ye ya ya ye ya a. i ya ye i ye
BG
 ye qa-qoq-tu-yu-it-i-ma i-val-ix-ya-ug-mat-yit u-wan-mu-i ya-mu-i
CG¹
 qo-ve-a-cu-aq-pit ye ye ye ye ye ye ye ye ye ye ye ye

Refrain I
 Verse 3, pt. 1.

- (1) The words for this part could not be ascertained and it was so indefinite in accentuation that it could not be divided into measures.

No. 43. RECORD IV. C. 35

B minor tonality

Phrases		Measures Beats	
Prelude	???	?	?
Refrain 1.	{ C	3 +	6½
	{ D	3 +	8½
V. 1. pt. 1.	{ A	5	12
	{ B	4	8
	{ C'	2 +	6
Refrain 1.	{ D'	3 +	9
	{ E	4	10
V. 1. pt. 2.	{ F	4	8
	{ C''	2 +	5
Refrain 1.	{ D'	3 +	9
	{ E	4	10

Phrases		Measures	Beats
V. 2. pt. 1.	{ A' {	a b c d ⁵ d ²	5 12
	{ G {	3 2 2 2 3	
	{ {	n j [§] d ¹ o	4- 8
Refrain 2.	{ CG {	2 2 2 2	3 8
	{ D {	f ³² o ¹ h ⁴	
	{ {	1 2 3 2	3+ 9
V. 2. pt. 2.	{ E {	i ¹ j d ⁴	
	{ {	1 2 3 3	
	{ {	a j ² d ¹ d	4 10
Refrain 1.	{ F {	3 3 2 2	
	{ {	k l l ¹ m	4 8
	{ {	2 2 2 2	
Refrain 1.	{ C''- {	f ³ gh ¹ h ³	2+ 5
	{ D' {	2 2 1	
	{ {	i ¹ j ¹ d ⁴	3 9
V. 3. pt. 1.	{ A {	1 2 3 3	
	{ {	a b c d ⁵ d ²	5 12
	{ BG {	3 2 2 2 3	
Refrain 2.	{ {	a ¹ a ¹ d ³ - o	4 8½
	{ {	2 2 1½ 3	
	{ CG' {	f ¹³ o ² h ?	4 7½
	{ {	2 2 2 1½	

Presumably the song begins with a prelude, but most of it is inaudible. It starts on the fifth degree of the minor scale, the first beat of the measure. The prelude is followed by a two-phrase refrain. The verse of the song is subdivided into parts, each two-phrased. The end occurs on the fifth, or would if the song were finished for that is where the refrains end. The fifth is the general level.

No. 44.

Record IV C. 24 a.

Dance Song (pisik). *Unfinished*

Nätcin, a Coppermine River man.

J=90 **A**

a tempo **(Refrain)** *(ext.)*

J=96 **C**

Verse **A¹** **B-** *cry.*

Refrain

No. 44. RECORD IV. C. 24A

C major tonality

	Phrases		Measures	Beats
Refrain ?	A	a b c d	4	8
		1½ 2 2½ 2		
	B	e b¹ b² b³ (f b b b¹)	8	19
		3 2 3 3 2 2 2 2		
Verse	C	g h i (i¹ i¹ i¹)	6	13½
		2 2 3 2 2 2½		
Refrain	A'-	a b c¹ d¹	4	7½
		1½ 2 2 2		
	B-	e¹ b⁴ - - - -		
		3 3		

The song begins on the last half of the first beat, on the tonic, and with what appears to be the refrain but which, if the song were longer, might be found to be a prelude, or possibly a prelude which is practically the same as the refrain. The song ends on the fifth, below the tonic. There are two levels, one on the tonic and one on the fifth.

No. 45.

Record IV C. 24 c.

Dance Song (pisik).

Nätcin, Coppermine River man.

J=112

nu-na cam-na nu-nay-yuk cam-na-a nu-na cam-nin

(1) Not plotted nor analyzed.

Sub-group 5. Irregular Types

An example of conflicting rhythms

No 46.

Record IV.C. 88.

♩ = 104

Dance Song (pisik).

by Niptanätciaq, a Coppermine River woman.

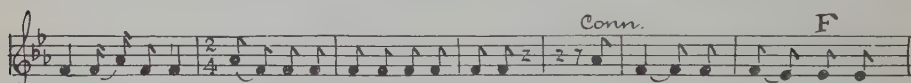
Version I



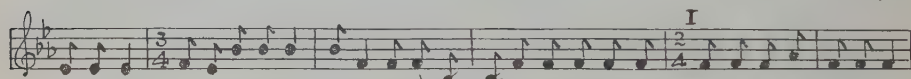
qai-yum-eq-tum-a ya-i yai yi ya ta-yi-o-mi-ut-i miy-ca-nun i-ma qai-yum-eq-tum-
 Veroe 1. pt. 1. Refrain I



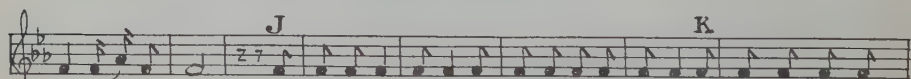
ai yai yai ye-yi ya-i ya qai-yum-eq-tum-ai ya ye yi ya yai ye yi ya-a



yai ye yi ya ya-a i ye yi ye i ya-a-a i ya-a i ya-a qey-neq-
 Veroe 1. pt. 2.



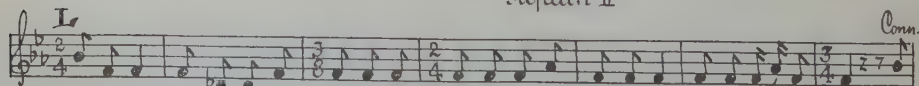
tun-un-lu ca-yai-ya-lum-mun pa-pa-mun-lu ci-neg-ni-muk-ti-ma qai-yum-eq-tum-a-i yai



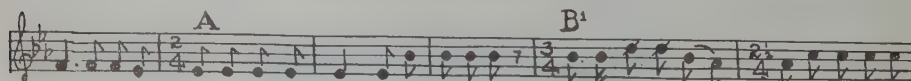
yai ye yi yai qav-yeq-tu-vli i-ma nu-li-ay-yu-ayn-ut-i qai-yu-ley-yä-lu-



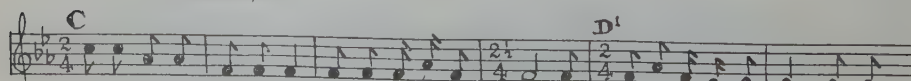
aq-tum(a) qum-naq-tu-cim-na-yi-vum-a qai-yum-eq-tum-ai ya-i ye yi ya
 Refrain II



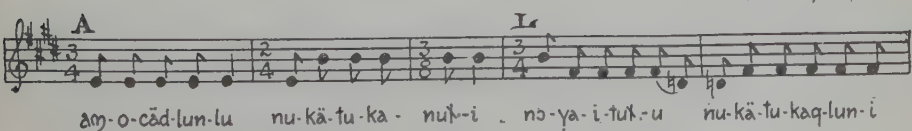
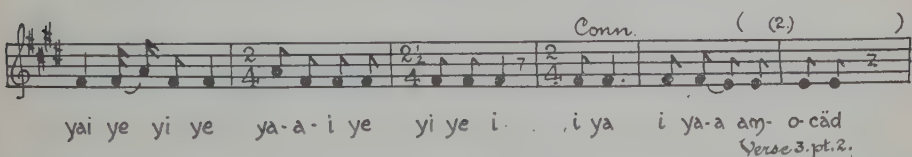
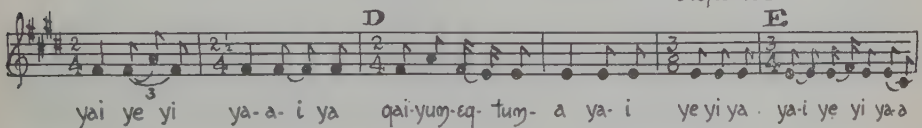
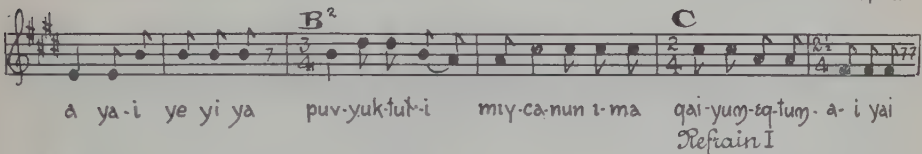
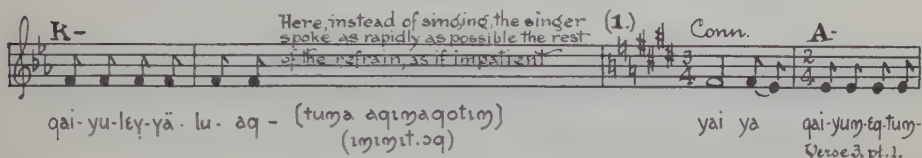
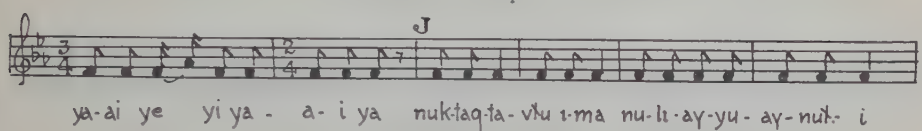
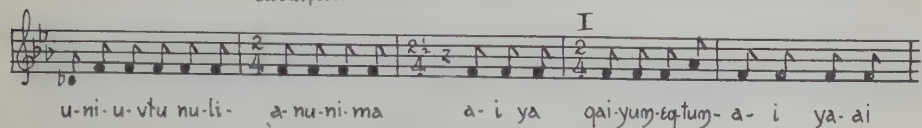
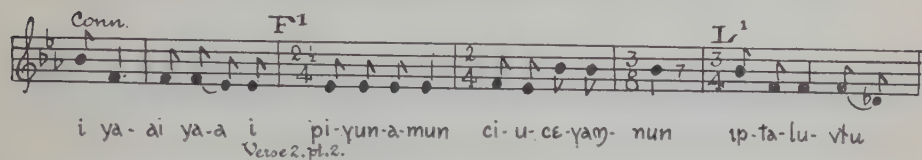
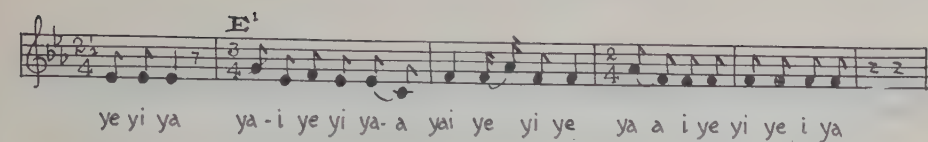
ai ye yai ya-a ya-i ye yi ya qai-yum-eq-tum-a-i ya ya-i ye yi ya i-



ya-i ya-a qai-yum-eq-tum-ai ya-i ye yi ya ay-na-u-yum-nun qai-yum-eq-tum-a
 Veroe 2. pt. 1.

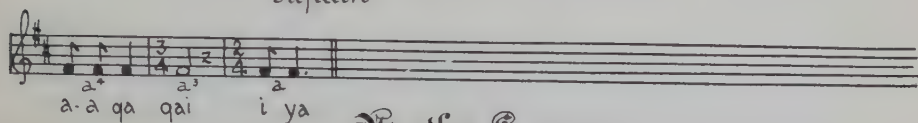
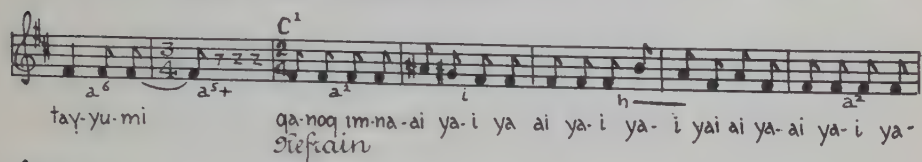
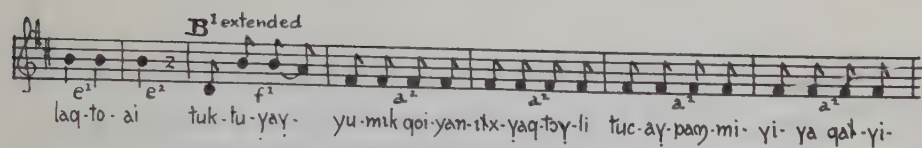


qai-yum-eq-tum-a-i yai ya-i ye yi yai ya qai-yum-eq-tum-ai ya-i
 Refrain I.

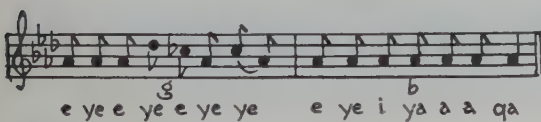
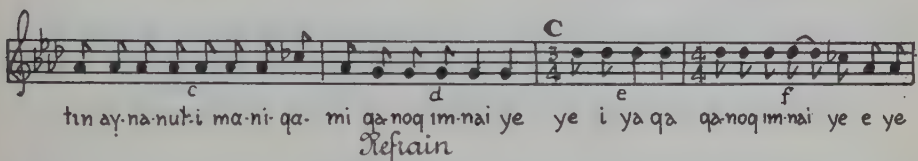
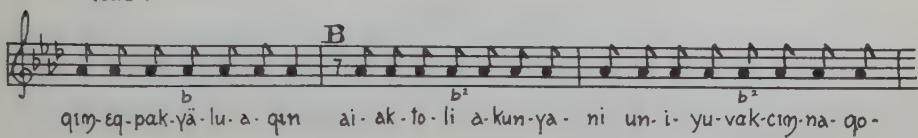
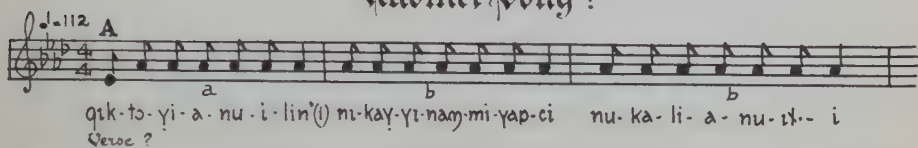


New Song

Joined immediately to the preceding, without loss of beats, but given as remainder of previous song.



Another Song?



- (1) The change in pitch has occurred by almost imperceptible degrees.
- (2) This is probably a mistake.

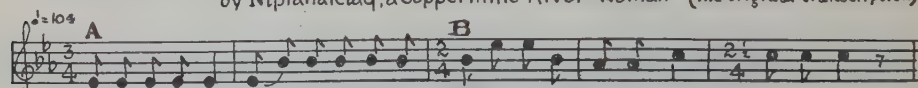
No. 46

Record IV. C. 88

Dance Song (pisik).

Version II

by Niptānatciaq, a Coppermine River woman (The original transcription)



qai-yum-eq-tum-a yai yai yi ya ta- yi-o-mi-ut- i miy-ca - nun i-ma
 Verse 1. pt. 1.



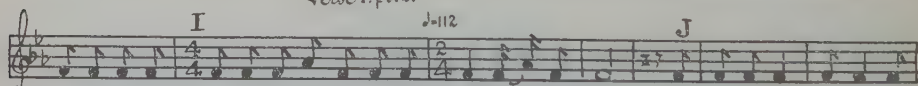
qai-yum-eq-tum-ai yai yai ye yi ya-a- i ya qai-yum-eq-tum-a-ai ya-a ye
 Refrain



yi ya yai ye yi ya-a yai ye yi ya ya-a i ye yi ye i ya-a-a



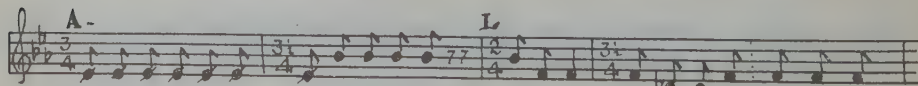
i ya-a-i ya-a qey-neq-tun-un-lu ca-yai-ya-tum-mun pa-pa-mun-lu ci-neg-
 Verse 1. pt. 2.



ni-mut-i-ma qai-yum-eq-tum-a-i yai yai ye yi yai qav-yeq-tu-vhi i-ma nu-



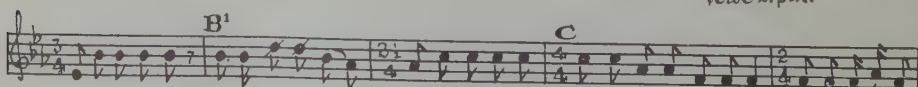
li-ay-yu-ay- nut-i qai-yu-ley-yā-lu. aq-tum(a)qim- naq-tu-cim-na-yi-vum-a



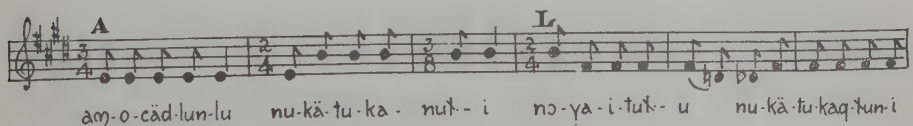
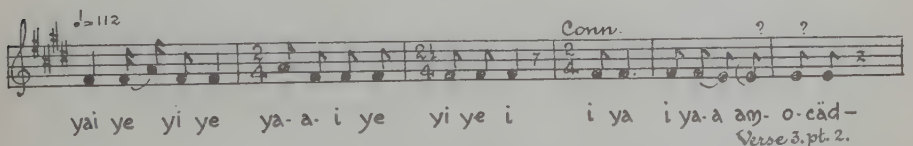
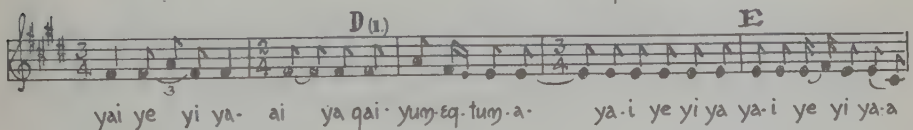
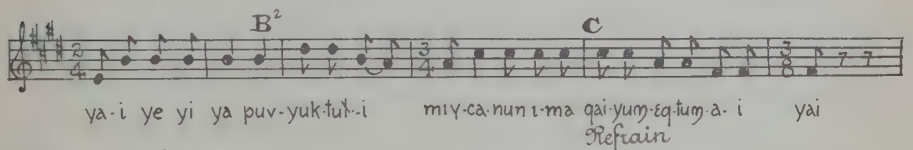
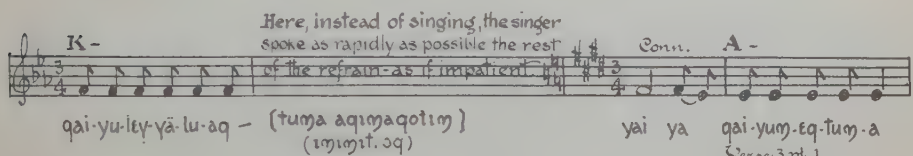
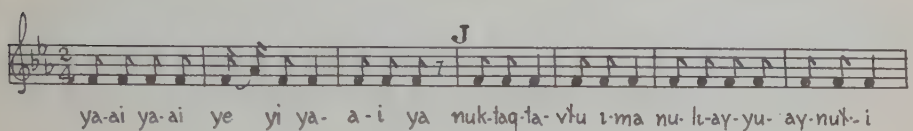
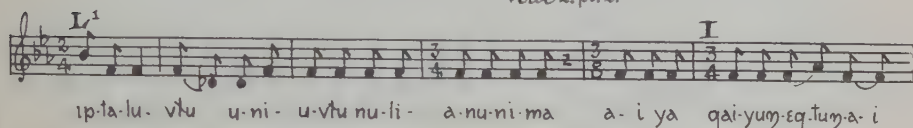
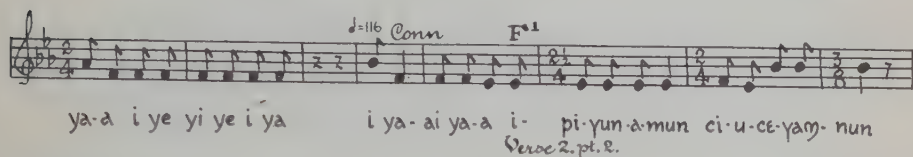
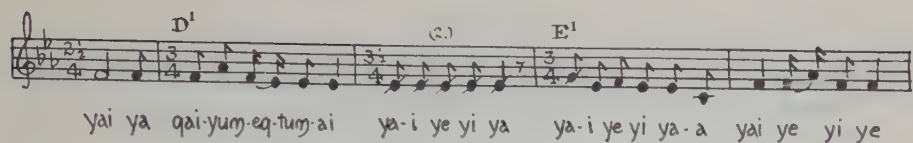
qai-yum-eq-tum-a-ai ya-i ye yi ya ai ye yai ya-a ya-i ye yi ya-
 Refrain



qai-yum-eq-tum-a-i ya ya-i ye-yi ya i-ya-i ya-a qai-yum-eq-tum-ai
 Verse 2. pt. 1.



ya-i ye yi ya ay-na-u-yum-nun qai-yum-eq-tum-a qai-yum-eq-tum-a-i yai ya-i ye yi
 Refrain



acc. molto $\text{♩} = 138$
J¹

qai-yum-eq (u he) i ya - i ya - a nay-yu-ley-yu- ay-nut-i qai-yu-ley-yä-

- (1) Odd as it may seem the word "qaiyumeqtumai" is accented differently here.
- (2) From here on the song rises in pitch by almost imperceptible degrees until it has reached the level of the key of "e", when we introduce a new signature. The transcriber does not believe, however, that such rising in pitch is intentional, or necessarily habitual, although some singers tend more easily to do this than others, and are often more excitable.

No 46

Record K.C. 35

Dance Song (pisik).

Version III

by Niptānatciaq, a Coppermine River woman.

A **B**

qai-yum-eq-tum-a ya-i yai yi ya ta- yi o-mi-ut- i miy-ca - nun-i-ma
 Verse 1. pt. 1.

C **D**

qai-yum-eq-tum-ai yai yai ye yi ya-i ya qai-yum-eq-tum-ai ya ye yi ya
 Refrain I

E **Conn.**

yai ye yi ya-a yai ye yi ya ya-a i ye yi ye i ya-a-a i

F

ya-a i ya-a qey-neq-tun-un-la ca-yai-ya-lum-mun pa-pa-mun-lu ci-neq-ni-muk-ii-ma
 Verse 1. pt. 2.

I **J**

qai-yum-eq-tum-a i yai yai ye yi yai qav-yeq-tu-vti i-ma nu-li-ay-yu-ayn-

K **A-**

ut-i qai-yu-leq-yä-lu- aq-tum(a) qim-naq-tu-cim-na-yi-vum-a qai-yum-eq-tum-ai
 Refrain II

L

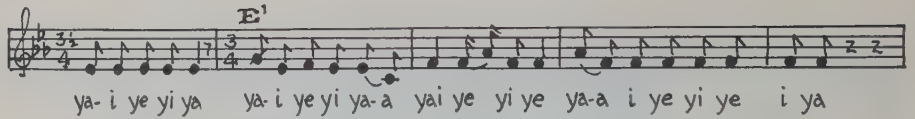
ya-i ye yi ya ai ye yai ya-a ya-i ye yi ya qai-yum-eq-tum-a-i

Conn. **A** **B¹**

ya ya-i ye yi ya i-ya-i ya-a qai-yum-eq-tum-ai ya-i ye yi ya ay-na-u-yum-nun
 Verse 2. pt. 1.

C **D¹**

qai-yum-eq-tum-a qai-yum-eq-tum-a-i yai ya-i ye yi yai ya qai-yum-eq-tum-ai
 Refrain I



ya-i ye yi ya ai ye ye i ya-a ya-i ye yi ya qai-yum-eg-tum-a-ai

ya yai ye yi ya-ai ya qai-yum-eg-tum-a ai ya-ai ye yi ya ya-i ye yi ya-a

yai ye yi ye ya-a i ye yi ye e ya

- (1) Probably this was a mistake and the word was sung again to correct the rhythm.

No. 46 properly belongs with the first sub-group of the pisiks but it seemed arbitrary to attempt a measure analysis on account of the warring rhythms of words and music. This is the example which has already been mentioned as being peculiarly difficult of transcription because of the varying accents, and of which three different transcriptions are therefore given. The two other songs that have become associated with it are regular enough, but since in this instance at least the first and probably the second were considered as part of this song, they are given with it.

No. 46. RECORD IV. C. 88

E \flat major tonality

Phrases	Beats
V. 1. pt. 1. { A	6
	6 $\frac{1}{2}$
	8 $\frac{1}{2}$
Refrain 1. { C	6 $\frac{1}{2}$
	13 $\frac{1}{2}$
	3 $\frac{1}{2}$
	Conn.
V. 1. pt. 2. { F	12
	9 $\frac{1}{2}$
	8
	8 $\frac{1}{2}$
Refrain 2. { A-	6 $\frac{1}{2}$
	14
	3 $\frac{1}{2}$
	Conn.

Phrases		Beats
V. 2. pt. 1.	{ A B' C	6 5½ 8½
Refrain 1.	{ D' E'	6½ 12
	Conn.	3½
V. 2. pt. 2.	{ F' L' I J K-	6½ 10½ 9 8 3+
	Interrupted by talking	
	Conn.	3
V. 3. pt. 1.	{ A- B'' C	6 6 9
Refrain 1.	{ D E	5½ 10½
	Conn.	4?
V. 3. pt. 2.	{ A L	6½ 7½+?
	Conn.	4
Refrain 3.	{ J' A- L D E	12 6 14½ 6½ 11

A second song follows immediately. There are parts in it which are sufficiently like the previous song to render such a fusion a very easy matter.

Second song of No. 46

Phrases		D major tonality		Measures	Beats
Conn.	Int.	{ a b 2 1½		2—	3½
V. 4. pt. 1.	{ A B	{ ½ c d e 2 2 2½ f g g¹ a¹ 2 2 2 2 ½		3 4+	7 8½
Refrain	C	{ a² h a³ (h — a² a⁴ a¹ a⁵) 1½ 2 3 2 2 2 2 2 2		9—	18½
		Conn. { a b 2 1½		2—	3½
V. 4. pt. 2.	{ A' B' ext	{ ½ c¹ d e¹ e² 2 2 2 2 f¹ a² a² a² a² a⁶ a⁵+		4+ 7	8½ 15
Refrain	C'	{ a² i h — a² a⁴ a³ a 2 2 2 2 2 2 3 2		8	17

Third song of No. 46

Ab major tonality to ?

Phrases		As major tonality to ?				Measures	Beats	
V. ?	{ A	{	a	b	b	b	4	16
			4	4	4	4		
	{ B	{	b ¹	b ²	c	Ref. d	4	16
			4	4	4	4		
C	{	e	f	g	b	4	15	
		3	4	4	4			

In the first song the plan, if any was really established, breaks down at the second verse, second part, which contains more phrases than the corresponding section in the first verse. This is interrupted by talking and the refrain is omitted. The third verse starts regularly and in structure is like the first parts of the other verses but the second half contains a phrase from the first part of verses 1 and 2 and another from the second refrain. A third refrain is a combination of the second and the last part of the first.

The difficulties in the way of measure analysis have been discussed elsewhere (p. 27). It was for this reason that three versions of the song are given here, any one of which may be correct, or wrong in places. The second version is the original, the first as given here was the second to be made and the third, the last. Where all three agree, there was no uncertainty as to the accents, and the rhythm was especially marked. Such places are the series of two-four measures in the J phrases and the three-four measures in the E phrases. The first version probably comes the nearest to being right from the standpoint of the music alone, with its predominating number of two-four measures. The second is the compromise that is actually made between the three-beat swing of the words and the two-four measures, and the third is perhaps the way the words alone are accented. The tune starts on the first beat, tonic, and ends on the second, but the tonic is the general level.

The second song is joined immediately to the first with the one beat of rest at the end of the first song intervening. Observe the almost perfect two-four metre. It commences where the other stopped, on the second degree of E major (the gradual rise in pitch throughout the first song is not important). In reality this starting tone is the third degree of D major, which is definitely established as the tonality in the second phrase. This second song is so like the first in its beginning that the fusion between the two is complete except for the words. The general level is the third and the song ends on this tone. The complete fusion hides the effect of the connective as the introductory prelude. Perhaps if the two were not joined this would be omitted. A connective as a prelude, it will be remembered, is a rare phenomenon in these dance tunes.

The third song is doubtless a distinct tune, for the change in key and words is too abrupt for it to readily form a part of the other, and the style, too, is different. It is a fine example of almost perfect four-four metre, also rare in the dance tunes from this section of the country. In form it is a *pisik* without prelude. It begins with the first beat on the fifth degree below the tonic and ends on the tonic which is the general level, but through modulation becomes the third degree of the new key. The refrain, oddly enough, begins before the phrase B is finished and continues through C.

More or less formless

No 47

Record IV C. 80b.

Old Dance Song (pisik). incomplete.

Niptanätciaq, a Coppermine River woman

J-100

A **B**

Ki: a ki a u-na qit-a- u-tik-ca ha-i ya qat-yi-tam-i-lu ik-tu-la-i-

Verse 1.

C **rit.**

naq-pa ha-i ya ya-i ya hai ya-i ya ai ya-i ya-i ye yi ya qa qa-i ya

Refrain I

D (1) (ext)

ye i ya a-yi ye i ya a-yi ye yi ya ya ye i yai ye qa qa-a-i ya qa

Conn. **E** **F**

i ya ha i ya ki-poq-aq-tu-a- vtukā-nuv-ya-a-teiaq ya ha i ya qi-lau-tik-ca

Verse 2.

G

ik tu-la- i-naq-pa ha-i ya i ya-i ya hai ya-i ya-ai ya-i ya i ye yi

Refrain II

H (2) **I**

ya qa e ya hai ye ya a qa-i ya i-la-tun man-a-to-ya-cum-n-a-yo ik-

Verse 3.

H¹ **H²**

tu-la-ci-yim-naq-pa- ya hai ai yai ya-i ye yi ya qa qa-i ya yai ya-

Refrain III

(ext.) **Conn.**

a qai ya-i ya-a yi ye yi ya-a ya ye i yai ye qa qa-a-i ya qa i-ya ha-

J **B¹**

i ya kia ki-a u-na ka-to-tik-ca- a ha-i ya qat-yi-tam-i-lu af-a-la-i-naq-pa-

Verse 4.

The musical score is written for a vocal soloist and piano accompaniment. The key signature is one sharp (F#), indicating G major. The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into two systems. The first system contains the vocal melody and piano accompaniment for the first part of the prayer. The second system contains the vocal melody and piano accompaniment for the second part of the prayer. The vocal line is written in a single staff, and the piano accompaniment is written in a single staff. The lyrics are in Latin and are written below the vocal line. The piano accompaniment consists of a simple harmonic accompaniment. The score is written in a clear, legible style with standard musical notation.

System 1:

Vocal: *a ha-i ya ya-i ya hai ya i ya ai ya-i ya-i ye yi ya qa qa-i ya ye i ya-*

Piano: *e7 f e g c' c- h*

System 2:

Vocal: *a yi ye i ya- a yi ye yi ya ya ye i ya ye qa qa- a.*

Piano: *e i' e3 e8 e1 e9*

Note. A false start of one measure was made in this song, which it did not seem useful or necessary to give here; there is but one significant point.

The singer sang the measure with "g \sharp " which she corrected to "g \natural ". Later, a measure with g \sharp occurs.

- (1) This section drops an eighth of a tone or so.
- (2) From here on there is another drop of about an eighth of a tone.

No. 47. RECORD IV. C. 90B

A minor to A major tonality

Phrases		Measures	Beats
V. 1.	<div> <div>{</div> <div>A</div> <div>{</div> <div>a</div> <div>b</div> <div>c</div> </div>	3	8½
	<div> <div>{</div> <div>B</div> <div>{</div> <div>3</div> <div>3</div> <div>2½</div> </div>		
	<div> <div>{</div> <div></div> <div>{</div> <div>d</div> <div>e</div> <div>e¹</div> <div>e²</div> </div>	4	9
	<div> <div>{</div> <div></div> <div>{</div> <div>3</div> <div>2</div> <div>2</div> <div>2</div> </div>		
Refrain 1.	<div> <div>{</div> <div>C</div> <div>{</div> <div>f</div> <div>e</div> <div>g</div> <div>c¹</div> <div>c</div> </div>	5	11½
	<div> <div>{</div> <div></div> <div>{</div> <div>3</div> <div>2</div> <div>2</div> <div>2</div> <div>2½</div> </div>		
	<div> <div>{</div> <div>D</div> <div>{</div> <div>h</div> <div>e</div> <div>i</div> <div>e³</div> <div>e⁴</div> </div>	5	10
	<div> <div>{</div> <div></div> <div>{</div> <div>2</div> <div>2</div> <div>2</div> <div>2</div> <div>2</div> </div>		
	<div> <div>{</div> <div>ext.</div> <div>{</div> <div>e³</div> <div>e¹</div> <div>e⁵</div> <div>e⁵</div> <div>2</div> </div>	4	8½
	<div> <div>{</div> <div></div> <div>{</div> <div>2</div> <div>2</div> <div>2</div> <div>2½</div> </div>		
	Conn. { e¹ 2 1-	1+	3-
V. 2.	<div> <div>{</div> <div>E</div> <div>{</div> <div>j-</div> <div>e</div> <div>c²</div> <div>c³</div> </div>	4-	8
	<div> <div>{</div> <div></div> <div>{</div> <div>2⅛</div> <div>2</div> <div>2</div> <div>2-</div> </div>		
	<div> <div>{</div> <div>F</div> <div>{</div> <div>k</div> <div>l</div> <div>m</div> <div>n</div> </div>	4-	9
	<div> <div>{</div> <div></div> <div>{</div> <div>⅛</div> <div>2</div> <div>2</div> <div>2</div> <div>3-</div> </div>		
Refrain 2.	<div> <div>{</div> <div>G</div> <div>{</div> <div>ln</div> <div>c²</div> <div>c⁴</div> <div>c¹</div> </div>	4	9⅛
	<div> <div>{</div> <div></div> <div>{</div> <div>⅛</div> <div>2</div> <div>2</div> <div>3</div> <div>2</div> </div>		
	<div> <div>{</div> <div>H</div> <div>{</div> <div>h¹</div> <div>c¹</div> <div>c¹</div> <div>c⁵</div> <div>c³-</div> </div>	5-	9⅜
	<div> <div>{</div> <div></div> <div>{</div> <div>2</div> <div>2</div> <div>2</div> <div>2</div> <div>1⅜</div> </div>		

Conn. omitted

Phrases		Measures	Beats
V. 3.	I	5	11 $\frac{1}{8}$
	{ H'	4	8
Refrain 3.	{ H''	5	10
	{ ext.	4	8
	Conn. {	2	3 $\frac{1}{2}$
		2	1 $\frac{1}{2}$
V. 4.	{ J	4	8
	{ B'	4	9
Refrain 1.	{ C	5	11
	{ D'	7	15

There is not much form to this song which seems to be a string of ideas. Each single, undivided verse has its own refrain, although that for the fourth verse is like the first and that after the third is, in the words at least, the same as the last two lines of refrain 1. The return musically in the fourth verse to the ideas of the first is interesting from the formal standpoint. This may indicate that the song is really composed of verses which have three subdivisions and that only one complete verse and part of another have been given. Although so varied and apparently formless except for the recapitulation in the fourth verse this is one of the most musical songs yet encountered. The play between the major and the tonic minor is very interesting and pretty and there can be no doubt that the varying thirds and the changes from G \sharp to G natural are intentional.

The song begins on the tonic, whether the tonality is regarded as major or minor, and on the first beat of the measure. It ends on the same tone.

No. 48

Record IV.C. 84.

♩ = 80

Olo Dance Song (pisik).

by Kāneyoq, a Puivtiq girl.

A

i yai ye yai cu-li-ya-i-lam-a- i qut-iq qut-iq-pum-na qud-vi-vak-cin-aq-tu - ai

Verse 1. pt. 1.

C

i yai ye i-ya-i ya - i yai yai i-ya-a i ya ai-ya i ya - ai yai ya-i ya

Refrain

E (ext.) **F**

i yai ye i-ya-i ya-i yai ye yai ai ya-i yai yai ya-i yai ye i- ma- lu

Verse 1. pt. 2.

(ext.) **G**

i- ma o-qa- u-tit-a-yo uq-cu-lim-nut- u qa i- la - yo-tiv(a) am-o-teq-pak-pam-ma-i yai

H (ext)

ye i-yai ya-i ya-i yai i yai ye ya - i yai ya - i ya-i ya-i ya-

Refrain

E¹ (ext)

ai ya-ai ya ya-i yai i yai ye i- ya-i ya-i yai ye yai ai ya-i yai ya-ai ya-i yai

B **FG**

ye i ya- i ya-a i yai ye i ya-ai cu- li-ya-i-lam- ai pi-rik-ci-paku-na

Verse 2. pt. 1.

FH **D¹**

qud-vi-vak-cin-aq-tu- ai i yai ye i- ya-i ya - i yai yai i ya- a- i ya

Refrain

E² (ext)

ai ya-i ya- ai yai ya-i yai i yai ye i- ya-i ya-i yai ye yai ai

(ext.)) () Conn. J (1.)

ya-i yai ya-ai ya-i yai (he he) i ya-i ya i-ma-lu i-ma o-qau-tik-ay(o)
Verse 2, pt. 2.

J¹ K

nāy-yu-lim-nut-u qa i-la-yo-ti-ya ut-qum-iq-pak-pang-mai yai ye ya-i ya-i ya-a-i

L E³

ya-i yai ye ya-i ya-ai ya-i ya-a-i ya-i ya-i ya i yai ye i-
Refrain

(ext.)) Conn. M

ya-i ya-i yai ye yai ai ya-i yai ya-ai ya-i yai ye i ya-i ya-a-i yai ye i yai
Verse 3, pt. 1.

B¹

eu-li-ya-i- lam-ai (pi)qi-tau-tik-pa-yo qud-vi-vakem- aq-tu-u-a-i

C¹ D¹ E

i yai ye i ya-i ya-a-i yai ya-i ya-a-i ya-i ya-i ya i yai ye i-
Refrain

(ext.)) F¹

ya-i ya-i yai ye yai ai ya-i yai ya-ai ya-i yai ye i-ma-lu i-ma o-qau-tik-ay o pi-
Verse 3, pt. 2.

(ext.)) G¹ N

ciy-lim-nut-u qa i-la-yo-tiy(a)aq-tuq-ci-pak-pang-mai yai ye i-ya ya-i ye yi yai-i yai ye
Refrain

(ext.) E-

ya-i ya ya-i ya-a-i ya-ai ya-i ya-ai ya ya-i yai i ya ye i- ya-ai ya-i ya-

spoken: [numiqātiyın hapkwa ātoqpayayalut. he he]

(1) Note change in rhythm as compared with Verse 1, pt. 2. The same occurs in V. 3, pt. 2.

No. 48. RECORD IV. C. 84

D \flat major tonality

Phrases		Measures	Beats
V. 1. pt. 1.	{ A	{ a b c	3 8
	{ B	{ 3 3 2 d e e ¹ 3 3 2	3 8
Refrain	{ C	{ f g e ² 2 2 2	3 6
	{ D	{ h e ² e ³ 2 $\frac{1}{2}$ 2 3	3 7 $\frac{1}{2}$
	{ E	{ i j k 2 2 2	3 6
	{ ext.	{ l l ¹ e ¹ 2 $\frac{1}{2}$ 2 2	3 6 $\frac{1}{2}$
V. 1. pt. 2.	{ F	{ f ¹ e ⁴ e ⁰ 2 2 2	3 6
	{ ext.	{ e ² e ² e ³ 2 2 2	3 6
	{ G	{ fg m k ¹ b ¹ c 2 2 2 2 2 $\frac{1}{2}$	5 10 $\frac{1}{2}$
Refrain	{ H	{ c ² g ² (o g ¹ e ²) e ⁶ 2 2 3 $\frac{1}{2}$ 2 2 2 3 $\frac{1}{2}$	6 15
	{ E'	{ i j k 2 2 2	3 6
	{ ext.	{ kg kg ¹ e ¹³ 2 2 2	3 6
Conn. practically inseparable from following verse			
V. 2. pt. 1.	{ FG	{ f ² m ¹ k b ¹ c ³ 2 3 2 2 2 $\frac{1}{2}$	5 11 $\frac{1}{2}$
	{ B	{ d e e ¹ 3 3 2	3 8
Refrain	{ FH	{ f g e ² 2 2 2	4 6
	{ D'	{ h (g ¹) e ² e ¹ 3 $\frac{1}{2}$ 2 2 2 $\frac{1}{2}$	3 10
	{ E''	{ i' j k 2 2 2	3 6
	{ ext.	{ l l ¹ ? 2 $\frac{1}{2}$ 2 3	2? 4 $\frac{1}{2}$?
Conn.		{ f ² e ⁷ 2 1 $\frac{1}{2}$	2— 3 $\frac{1}{2}$
V. 2. pt. 2.	{ J	{ e ⁸ e ⁹ e ¹⁰ $\frac{1}{2}$ 2 2 2 1 $\frac{1}{2}$	3 6
	{ J'	{ d ¹ e ¹¹ (m ²) k ¹ 3 3 3 3	4 12
	{ K	{ b ² c ⁴ c ⁵ 2 2 2 $\frac{1}{2}$	3 6 $\frac{1}{2}$

Phrases		Measures	Beats
Refrain	{ L	{ p p ¹ g ¹ e ¹⁰	4 10½
	{ E''	{ 3½ 2 2 3	3 6
	{ i j k		
	{ 2 2 2		
ext.	{ l l ¹ e ¹³		3 6½
	{ 2½ 2 2		
Conn.		{ f ² q	2 4
		{ 2 2	
V. 3. pt. 1.	{ M	{ r s e ⁶	3 7½
	{ 2½ 2 3		
	{ B'	{ d ² e ² e ¹²	3 8½
Refrain	{ 3½ 2 3		
	{ C	{ h — e ²	3 6
	{ 2 2 2		
	{ D'	{ h e ²	2 6
	{ 2½ 3½		
	{ E	{ i j k	3 6
	{ 2 2 2		
ext.	{ l k ¹ g ¹ t		3 6½
	{ 2½ 2 2		
V. 3. pt. 2.	{ F'	{ e ⁸ e ⁹ e ²	3 6½
	{ ½ 2 2 2		
	{ ext.	{ e ² e ⁹ t	3 — 5½
	{ 2 2 1½		
	{ G'	{ e ² k k ² b ¹ c ¹	5 11
Refrain	{ ½ 2 2 2 2 2½		
	{ N	{ c ² e ⁹ u g ¹	4 9½
	{ 2 3½ 2 2		
	{ ext.	{ e e ¹	2 5½
	{ 3 2½		
	{ E-	{ i j ¹	2 — — 5 —
		{ 2 3 — — — —	

There is to this song merely a rough melodic plan which changes somewhat toward the end of the song. The only constant thing about it is the repetition of the E phrase in the refrain, but even this has a different extension each time. The connectives are missing almost altogether or else are practically inseparable from the verse which follows, except in two cases. They are present in the words however, as a guide, and an examination of the music will reveal them. The song begins on the sixth degree of the scale, somewhat flatted here, but probably not intentional, and on the first beat of the measure. The refrains end on the second degree, so that it is likely that the song would end there if finished.

No 49

Record IV C. 95a.

Dance Song (pisik).

Uloqcaq, a Kiluciktok man.

♩ = 114 **A**

a - vum-a-i ye yi ya ai- yu-mi-cu-ta-yi-vum ai-yu-mi-cu-ta-yi-vum-a ki-van-muti-xa-na-ma

B

a-vum-ai ye yi ya ye ya hi ya-ai yi yai qa i ya i ya ha-i ya

Refrain

A fragment

No. 49. RECORD IV. C. 95A

Irregular tonality

G# minor to C# major

	Phrases		Measures	Beats
V. 1.	A	{ a b c d 4 4 4 4 e f g h 4 4 4 4	4	16 $\frac{1}{4}$
Refrain	B		4	16

So far as it goes this is a most unusual and lovely little melody beginning in the tonality of G# minor and modulating to that of C# major. There is not much that can be determined about the form but rhythmically and metrically it is unusual. The measures are four-beat and the rhythm for the first two is balanced by the second two, while with the third pair it changes, and while each of the four of the second half of the song is different, there is a very satisfying balance. The song is too brief a fragment for variations in the rhythmic regularity to be numerous, but the fact that they are missing altogether indicates that the song is unusually uniform.

It begins on the third degree of G# minor or the flat seventh of C# major, with the last quarter of the final beat, and ends on the tonic of the major key.

Forms different from the pisik

No. 50.

Record IV C. 25 c.

Dance Song (pisik).⁽¹⁾

Ciniciãq.

$\text{♩} = 104$

A

i lâ-t ka ip-kwa nu-nât ka ip-kwa nâl-ip-caq-tu- yey-it-ka ca - va-ya- lu-ka

B

ki-lu-yaq-lu-ka kâ-pi-taq-ca-a- i-toq - lu-u u- li- ma-ud- tu

C

qoit-qey-lu ki-tiq-cey- yu-ay-lu a- i- vi-lîq-nun u piq-it-ka-lîq-nun

acc. (ext) C¹

ay-veq-to - nun qoaq-yu-mi-u-nun ε- kil-ya-yi-ay- mi-u-nun kamit-kumi-ay-

D

yu to-qo-na-i - yu-ay-yuk na-vîqney-lu tuc- a-qay-ney-mi ki-vi-na-a - a

E

ka - i-yu-i - na a-ḡ-on tu- va- qa-ya-mi qa-no-î- loq-pa pu-vek - to-

f¹ f¹ d² d¹

qa- y-yu uḡ- u - ay-yu tuk-tu-ci-u- yu-it-q (nuḡ-ut-paq).

(1) The first two syllables are inaudible.

No. 50. RECORD IV. C. 25c

Ab major tonality

Phrases							Measures	Beats
A	{	a-	b	b ¹	b ¹	(b ² b)	6	14?
		2?	3	2	2	2 3		
B	{	c	c ¹	d	d ¹		4	11
		2 $\frac{1}{2}$	3 $\frac{1}{2}$	3	2			
C	{	e	e ¹	f	d	(d ² d ¹ +)	6	15 $\frac{1}{2}$
		2	3	3	3	2 2 $\frac{1}{2}$		
C ¹	{	e	e	d ²	(d ²)	d ³	5	11
		2	2	2	2	3		
D	{	g	a	e ²	(e ³)	d ²	5	11
		2	2	3	2	2		
E	{	d ⁴	f ¹	(f ¹)	d ²	d ¹	5	10
		2	2	2	2	2		

Whatever kind of a dance song this may be, it certainly is not of the type which we have been examining. The structure is totally different. All the phrases are much alike as to melody yet sufficiently different to entitle them to different lettering. There is not much evidence of form except that some of the phrases are about the same length. It seems rather to be a long string of poetic and musical ideas. There are no verses and no refrains. Probably the song begins on the first beat, for the music for two syllables is missing. It was audible once, for the text was taken from the record, but probably was faint even then. The third degree is the general level and the song ends on this tone.

No. 50 b.

Record IV C. 25 b.

(pisik)

♩. 96 **A**

xu-wa-li - li ki-va-li-li pā-ci-ṡy-a-cuk-tut qauq-tṡy-lu iṡ-a-lu.

B

iu-yṡy-lu qauq-tṡy-lu ip-kwauf- ku-ciy-lu qa-u-ya-hv-lu ṡy-vi-a-yui vlu

C

i-yaq-ca-i- toq-lu na-kan-a-lu ki-va-li-ay-lu au-ye-qā-ta o-pin-ye-qā-ta

(ext.) **D** (ext.)

a-u-yaq-tṡy-mi-aq-lum ma-kun-iṡ-a tṡyq-xuy-yu-am- niy-lu.

No. 50B. RECORD IV. C. 25B

C major to C minor to A \flat major

Phrases

Measures Beats

A	{	a	b	c	a ¹	4	9½
		2	2	2	3 ½		
B	{	d	e	f	(ef ef ¹)	5—	10
		1½	1½	2	3 2		
C	{	g	fef	h	f ¹ (f ¹ f)	6	14
		3	3	2	2 2 2		
D	{	fef- (fef ¹ -)	i	j	(f ¹ f ¹ f'')	7	13½
		2	2½	2	2 2 2 1		

There is no form to this wandering little melody with its four phrases all different, and its three tonalities. The melodic material in the last three phrases is more or less the same, however. The song begins on the first beat of the measure on what seems to be the tonic of C major. This tone forms the general level throughout but soon becomes the tonic of the minor of the same key and then shifts to the position of third in the new key of A \flat major, when, in a long series of notes, it closes the song.

THE ATON¹

The atons, as they have been designated by the people, are, from the standpoint of form, as mixed a group as the pisiks. There are four subdivisions, the characteristics of two being precisely those of two types of pisiks. Two songs form the first subdivision, Nos. 51 and 52. They have no preludes but start directly with an undivided verse. The first has no refrain and the song is three verses long, with the usual connective between but not at the beginning or end. The second has four verses, each followed by a refrain and joined to the next by a connective except in the case of the last. In both songs all verses and their parts are alike with only the usual small variations. Neither of these exactly resembles the most prevalent types of pisiks.

The second sub-group contains three songs which in musical structure are like the pisiks which have a verse prelude, but for which the music is the same throughout. In No. 53 there are the usual subdivided verses with refrains, the second phrase of the refrain being a partial reversion to the first phrase of the song. In this we are reminded of the second song of No. 6, and of the first verse-part in song No. 10. The refrain marked 2 is different poetically rather than musically. In No. 54 we find the same peculiar structure of the refrain that we have already seen in No. 32 and shall meet again in Nos. 57 and 72. In No. 55 there is, as far as the words are concerned, a "trying-over" of the verse-part and refrain with burden syllables. The B phrases are the refrains but it is a question as to how to classify the two measures which precede them in each case, unless they are considered codas for the verse-parts. The connectives are obscure, and are rather like the codas. The listing of both has been omitted from the tabular analysis for they are not distinct, musically or poetically.

There is a third sub-group where the real musical prelude makes its appearance, in more or less regular fashion. These are songs Nos. 56 to 61 inclusive. The irregularity in No. 56 lies in the refrains and in the undivided verses. In No. 57 we have the refrain structure that has just been noted in No. 54. In both songs there is a poetic prelude and divided verses, but in this second case the musical prelude occurs as well and the parts are longer as far as the number of phrases are concerned.²

Melodically there are some points of similarity between Nos. 57 and 58, but obviously if the latter is a variant of the former it has grown quite far away from it, and has become much less complex.

No. 59 is irregular and perhaps belongs to the second subdivision. As far as it goes there are two identical parts, of three phrases each. In the first part, which is in effect, if not melodically, a prelude, the first two phrases, A and B, are separated by a connective from the third, C. This is separated from the second part by another connective, after which the modified and curtailed phrases A' and B' form the first verse. There is apparently no refrain, and a connective separates this from the fragmentary beginning of what appears to be C, a repetition of the third phrase of the prelude, modified to form the second verse.

¹ Copper Eskimo: *ato'n.*¹

² Reverting to No. 32 for the moment, which is the first of this type to be encountered among the pisiks, we see that it has a brief real prelude of one measure, which closely resembles the connectives, but that in other respects it more nearly resembles No. 54 than No. 57.

No. 60 is irregular, not only in particulars such as tonality, but the record is faulty which causes a loss of part of the tune. It is evident that the first phrase of the prelude is different from the first phrase of the verses, although in their succeeding parts both are alike. No. 61 has a short prelude of one measure, rather like a connective. In all other respects it belongs with the irregular group which forms the fourth subdivision of the atons.

These number 61 to 68 inclusive. In No. 61 the first verse has but one phrase, followed by a two-phrased refrain and a connective, but the second verse is in length altogether disproportionate, with five phrases, while the fragment of the refrain which is given for it before the song is cut off, introduces an entirely new phrase. In No. 62 there are no verse-parts well defined and no refrains, but there are sections which are separated from one another by connectives. The first is the single phrase A, the second consists in two phrases, B and C, the third in one long phrase BC, which combines the material of the two previous, and a fourth, A', which is very like the first.

With No. 63 we come to a type of song of which there are several representatives, not only among the Copper Eskimo but in the regions from which songs have been collected which are to be discussed at the end of this article. There is more form to No. 63 and others which are called atons than to those from Point Hope, Alaska and elsewhere. There are no refrains and no connectives, but a succession of several phrases, each different, which may be repeated entirely or in part. No. 63 has fewer of these different phrases than most. After A, B, C and D, there is a return to A', B and part of C before the song ends. Another slightly different design is exemplified by No. 64. The order of phrases in this song is, A, B, B', A', C, D, and part of A''. Another peculiar pattern, if it may be so termed, is that in No. 65. Here the phrases are, A, B, C, B', C', B'' C'', B'''', B''''', B''''', B'''''. This is an almost perfect specimen of metric regularity, and has some well-defined rhythms. These are discussed in their place with the song.

A still different pattern is found in No. 66. Phrases A, B, C and D, the latter with an extension, are succeeded by an exclamatory section like the *he he he* that we have encountered in the pisiks, and then by an E phrase with its extension. After this there is a return to the melodic ideas of the first part, in A', B', C', and D, each being systematically curtailed, the D by the omission of the extension. That the song is finished is shown by the exclamations which follow. Many other very interesting points are revealed by the analysis.

The last two little songs were too short for the disclosure of any particular form. The first, No. 67, is said to be a very ancient tune. While not long enough for more than two phrases, of three measures each, there is admirable smaller form in the rhythms and the balance as well as hints at sequences. No. 68 was not analyzed.

Of the eighteen songs classed as atons, seven of the seventeen which were analyzed are definitely in major tonality, four are major modulating to minor, one is minor, one shifts from minor to irregular, two are irregular, one changes from irregular into major, and one from major to irregular. Seven commence on the fifth degree of the major scale, two on the third, two on the tonic, one on the fourth, if the tonality of that song is major; one begins on the third of the minor scale and one on the minor seventh of the minor scale, while the beginning of the rest could not be determined because no tonality was established. Five songs close on the fifth of the major scale, five on the third, although in one case this is not absolutely certain, one on the second and one on the tonic; two end on the fifth of the minor, one on the tonic, and the rest are undetermined. The general levels are, seven on the third of the major scale, although two are not clear cases, three on the fifth (one of which is questionable), one on the tonic (the same which begins and ends on this tone); one ends on the fifth of the minor

scale and the rest are undetermined. It is apparent that this list would be considerably diminished if it be considered that the major and minor tonalities are not clearly appreciated by the people and that essentially the third of the minor and tonic of the major are the same, relatively, the fifth of the minor and the third of the major, and the seventh (minor) of the minor and the fifth of the major. The fifth of the major is a favourite tone for beginning and ending, while the third seems to be the general level.

Eleven of the eighteen songs begin on the first beat of the measure, three on the last half-beat, two on the last quarter-beat, one on the second quarter of the first beat and one on the second half of the first beat. Thus with atons as with pisiks the majority begin on the first beat. The metres are indiscriminately mostly two-four, all with some three-four measures mixed with them. One or two have more three-four measures, and a few of the irregular forms of the last group have larger metres, two being principally four-four. In metre as well as in some other respects these songs resemble those which seem to represent the music of the other regions.

The fact thus becomes emphasized, that, as groups, the pisiks and atons are not to be differentiated, for all of the types in the first three sub-groups of the latter can be duplicated more or less closely among the pisiks. As to the irregular forms, there are also some which have been called pisiks. There will, naturally, come no help in the solving of the question as to what constitutes a pisik and what an aton in the list of undifferentiated tunes, but before a final discussion of the Copper Eskimo dance tunes and a statement of what few conclusions have presented themselves concerning them are given, the various types that are among these must be assigned to groups that have already been made, or else placed in new divisions, after the atons have been considered individually.

No. 51.

Record IV.C. 45 b

J. 92

Dance Song (aton).

learned from Prince Albert Sound Eskimos,
sung by Avyana, a Ruvliq man.

ä-tin-i-e-ye-yum-am e ye ye yam-a ä-tin-i-e-ye-yum-am
Verse 1.

e ye ye yam e ye ye ya e yam a ä-tin-i-e-ye-yum-am pic-
Verse 2.

u-litx-ya-yi-vim-i nu-na-im-nam-mu-lim-pic-u-litx-ya-yi-vim-i e yai e

yam a qey-netoy-yu-it-i nu-i-yaq-tin-mä-ti-yim-i nu-na-im-nam-mu-lin o-
Verse 3.

vtoq-titx-ya-yi-vim-ie ye yi

No. 51. RECORD IV. C. 45B

E minor tonality

	Phrases		Measures	Beats
V. 1.	{ A B	{ a b b c	4	8
		{ 2 2 2 2		
		{ d b ba b b ¹	5	11
		{ 2 2 3 2 2		
		Conn. { b ²	1	3
		{ 3		
V. 2.	{ A' B'	{ a ¹ e b ³ c ¹	4	8
		{ 2 2 2 2		
		{ d b ⁴ a ² b ⁵	4	8
		{ 2 1½ 2 2½		
		Conn. { b ⁶ b ⁶	2	4
		{ 2 2		
V. 3.	{ A'' B''	{ a ³ b ³ b ⁷ c ¹	4	8½
		{ 2 2 2½ 2		
		{ d b ⁴ a ² b ⁴ b	5	8
		{ 2 1½ 2 1½ 1		

This little three-verse song which is complete, is almost perfectly regular, both as to form and number of beats. It begins on the third degree of the minor scale and shortly thereafter the minor seventh occurs. This is used throughout. The start is made on the second quarter-beat. The song ends on the fifth degree which is the general level.

No 52

Record IV C. 23.

♩=80

Dance Song (aton).

Niyaqtalik, Coppermine River man.

A **B** **C**

pi-yi - a-va na- ki-yuk-pak-pa pi-cik-cay- yuk na-ki-yuk-pak-pa a-i ya pi-yi-a-
Verse 1. *Refrain*

D **E**

va i ya- i ya i ai ya-i ya - ai ya pi-yi-a-va i ai ya-i ya - ai ya-i ya -

Conn. **A¹** *(ext.)*

ai i-ya-ai i ya-ai ta-in-ig-cät-i i-va-yi-ik- tu-aq-tu-ni a-i ya

B¹ **CDE** *Conn.* **A²**

pi-cik-cay- yuk na-ki-y-ik-pak-pa a-i ya i-ya-ai i-ya-ai pi-yi-a-va
Verse 2. *Ref.* *Verse 3.*

ext. **B²** **C¹**

pic-u-yu-vi a- i ya a-u-ya- yi-ma pic-u-yu-vi a-i ya pi-yi-a-
Refrain

D¹ **E**

va i ya- i ya- i a ya-i ya a-i ya pi-yi-a-va i-a ya-i ya- ai ya-i ya-

Conn. **A³** *ext.* **B³**

ai i ya-ai i ya-ai tim-mi- ya - y-yun nä-li-u-yam- e-yoq nan-max-pak-cu-
Verse 4.

C **D**

yo pic-u-yu-vi a- i ya pi-yi-a-va i ya-a-i ya i a ya-i ya-a-i ya
Refrain.

E- *(1.)*

pi-yi-a-va i a ya-i ya

(1) Evidently the singer intended to stop here, although according to the other verses there should be two more measures.

No. 52. RECORD IV. C. 33

B \flat major tonality and irregular

Phrases		Measures	Beats
V. 1.	{ A	3	7
	{ B	4	8
Refrain	{ C	3	6
	{ D	3	8
	{ E	3	7
	Conn. {	2	3 $\frac{1}{2}$
V. 2.	{ A'	5	11
	{ B'	4	8
Refrain	{ C	3	6
	{ D	3	8
	{ E	3	7
	Conn. {	2	3 $\frac{1}{2}$
V. 3.	{ A''	4	9
	{ B''	4	8
Refrain	{ C'	3	6
	{ D'	3	8
	{ E	3	7
	Conn. {	2	3 $\frac{1}{2}$
V. 4.	{ A'''	4	7 $\frac{1}{2}$
	{ B'''	4	8

Phrases		Measures		Beats
Refrain	{ C	{ g h b ¹	3	6
	{ D	{ 2 2 2	3	8
	{ E	{ i- c ¹ c ¹	—	—
		{ 2 3 3		
		{ j — — — —		
		{ 3		

There is an air of finality about the last measure as it is sung on the record which leads to the belief that the song was intended to end at this point although according to the other verses there should be two more measures. The end in either case ascends to a level, above and below which the melody travels. The song begins on the tonic on the first beat and ends on the same tone. In form it is undoubtedly a *pisik* of the type without the prelude and with the long refrain. Each verse is five-phrased in structure, which is not very common, and on the whole the larger points of the form are very regular, the connectives absolutely so and also the refrains until the last, which ends short. The same slight changes are to be found in each verse, however, that are encountered in all of the songs.

No 53.

Record IXc 58b.

Dance Song

— from Prince Albert Sound.
Kāneyoq, a Puivliq girl.

1-88

A **B**

ye ye yai ye ya i ya ye ya-i ya ai ye i-ya- a i ye ye ya-ai ye

Prelude.

C **AC**

ye ya-i ye i yai i ye ya i ya-ai ye i ya-ai ye ye ye i-

Refrain I.

Conn. **A¹**

ye i-ya yi ya ai ya- a i ye ye qai i ya hai ye ye-i- ye ye yai

Verse 1, pt. 1.

B¹ **C¹**

um-a-yā-lu-a-yi- ya āt-ci-aq-ci-ya i-ma toym-yay-i-ma ye yai ye

Refrain II

AC¹

ye ye ya-a i ya-ai ye i-yai ye ye i ye ye ya yi ya ai ya- a- i ye

Conn. **A¹**

ye qai ye i ya ha-i ya a-u-yā-lum-na u-pat-u-ax-yat-mag-a

Verse 1, pt. 2.

B² **C**

āt-ci-aq-ci-ya i-ma it it-a-yi- yā-lu-a-yi- ya ye i yai i ye ya i ya-ai ye

Refrain I

AC³ **Conn.**

i ya-ai ye ye-i-ye i-ya yi ya ai ya-a i-ye ye qai i-ya ha-i ya

A² **B³**

i ye ye-i ye i-yai a-yi-un-it- yā-lu-a-yi- ya cu-munno-yan-u-ay i-ma

Verse 2, pt. 1

C
 k̄-ni-yan-u-ay- z- ma ye i-yai i ye ya i ya-ai ye i ya-ai
 Refrain I
 AC¹
 ye ye i- ye i-ya yi ya-ai ya-a i ye he' he' i ya ha- i ya a-u-ya
 B⁴
 lum-na u-pat-u-ax-yat-may-a cu-mun no-yan-uay i-ma a-yi-un-it-yā-lua-qa
 ya-li {he he.}

No. 53. RECORD IV. C. 58B

D major to B minor tonality

	Phrases		Measures	Beats
Prelude	{ A	{ a b b c	4	7½
	{ B	{ ½ 2 2 2 1	4	9½
Refrain 1.	{ C	{ ½ 1½ 2 2 3½	4	8
	{ AC	{ e f ¹ f ² b ¹	5	11½
		{ g h ¹ i b ² b ³		
		{ 2 2 2 2 3½		
V. 1. pt. 1.		Conn. { b ⁴	1+	3
		{ 2 1		
	{ A'	{ g ¹ - h ¹ b ⁵ b ⁶	4	9
	{ B'	{ 1½ 2 3 2½	4	8
Refrain 2.		{ f ³ h d ² d ³	4	8½
	{ C'	{ 2 2 2 2	6	12
	{ AC'	{ j hf f ² b ¹		
		{ 2 2 2 2½		
V. 1. pt. 2.		{ f ¹ +h ¹ i b ² (b ⁷ b ⁷)	1+	3
		{ 2 2 2 2 2		
		Conn. { b ⁸		
		{ 2½ ½		
Refrain 1.	{ A'	{ g-h ¹ b ⁵ b ⁶	4	8½
	{ B''	{ 1½ 2 3 2	5	10
		{ g ² h d (d) d ³	4	8
	{ C	{ 2 2 2 2	5	11
Refrain 1.		{ e f ¹ f ² b ¹		
	{ AC'	{ 2 1½ 2 2½	2	3½
		{ f ¹ +h ¹ i b ² b ³		
		{ 2 2 2 2 3		
Refrain 1.		Conn. { b ⁹ b ⁹ -		
		{ 2 1½		

Phrases		Measures	Beats
V. 2. pt. 1.	{ A''	5	10
	{ B'' ' ' { g h ¹ b ¹⁰ (b ¹⁰)b ⁶ 2 2 2 2 2 f ⁴ h d ⁴ d ³ 2½ 2 3 2	4	9½
Refrain 1.	{ C	4	8
	{ AC'-	4	8
	{ e f ¹ f ² b ¹ 2 1½ 2 2½ f ¹ +h ¹ i b ² ? ? ? ? 2 2 2 2		
Conn. { b ¹¹ 2 1		1+	3
V. 2. pt. 2.	{ A'	4	8½
	{ B'' ' ' { if- h ¹ b ⁵ b ⁶ 1½ 2 3 2 f ³ h d (d) d ⁵ 2 2 2 2 2	5	10

In spite of the fact that this song is called an aton it has all the characteristics of the pisik with syllabic but not musical prelude. The song proper is a melodic expansion of the "prelude" and there are almost innumerable variations of the measure b. The positive down-beat beginning of the refrains is noteworthy as contrasted with the weak beginnings of the verses. The syncopation at the beginning of the first refrain throughout is interesting. The song begins on the last half of the final beat of the measure and on the fifth degree of the major scale. It ends on the same tone which is quite prevalent in the song but the level is on the third degree.

No. 54

Record IV C 73a

Glo Dance Song.

♩ = 152 or ♩ = 76

KEXUT.ik, a Dolphin and Union Straits' man.

Refrain

No. 54. RECORD IV. C. 73A

Phrases		G major tonality				Measures	Beats
Prelude pt. 1. and refrain.	A	{	a	b	c (c ¹ c ²)	5	9½
			2	2	2 2 1½		
Prelude pt. 2. and refrain.	B	{	a	d	e f c c ¹	6	14½
			2	3	2 3 2 2½		
			Conn.			{	c ⁴ 2½
						1	2½
V. 1. pt. 1. and refrain.	A'	{	a	b ¹	(c ³ c ⁵)	4	9
			2	2	2 3		
V. 1. pt. 2. and refrain.	B'	{	a ¹	d ¹	e ¹ f (c c ¹)	6	15
			2	3½	2 3 2 2½		
			Conn.			{	c ⁴ 2½
						1	2½
V. 2. pt. 1. and refrain.	A''	{	a ²	b ¹	c c ⁵	4	9
			2	2	2 3½		
			Conn.			{	c ⁴ 2½
						1	2½
Here the song is interrupted by <i>he he he</i> and the connective is repeated.							
V. 2. pt. 2. and refrain.	B''	{	a ³	d ¹	e ¹ f c c ⁶	6	15
			2	3½	2 3 2 2½		
			Conn.			{	c ⁷ 2½
						1	2½
Epilude pt. 1. and refrain.	A'''	{	a ²	b ²	c c ⁵	4	10½
			2	3	2 3½		
Epilude pt. 2. and refrain.	B'''	{	a ²	d	e ² f c c	5	13
			2	3	2 3 2 1		

This song is exceedingly regular throughout. Cf. Songs 32, 57 and 72. The refrain forms an almost inseparable part of the phrase and has therefore been indicated by brackets above the letters that represent the measures. With the exception of the first phrase of the prelude the measure succession is absolutely regular. The break in the middle of the song spoiled its perfection, but these outbursts of enthusiasm seem essential to Eskimo enjoyment, although from their irregular appearance they are evidently not intended to be an integral part of the song.

The song begins on the fifth degree, first beat, and ends on the same tone, which is the general level.

No. 55.

Record IV C. 62 a

Dance Song (aton).

incomplete

Haqumyaqa Puivtiq woman.

♩=88

A **A¹** (ext)

ya-i ye i yam-a i yam-a ye i ya ya-i ye i yam-a i-ye-e i-ye

B ext.

i yam-a a-i ye i yam-a i yam-a ai ya-am-a-i yam-a-i

(ext.) **A²**

i yam-i ya ye ye ya-i ye ye ya-i e ye e yam-a a-i ye i yam-a qan-oq.

(ext.) **A³**

a uv-a u-wi-ni-yu-it-pi-ik a-i ye yi yam-a qan-oq-a uv-a in-i-le-um-

B¹ (ext.)

it-pi-ik a-i ye i yam-a i yam-a ai i yam-a-i ye ye ya-i

(ext.) (ext.) **A⁴**

ye ye yai ye ye ya-i ye ye yai ye yam-a ai ye i yam-a ca-tut-qe-aq u-u-wi-

AB

ni-lam-oq-tu-mi tu-nut-qe-aq u-wi-ni-lam-oq-tu-mi a-i ye i yam-a

(ext.) (ext.)

quy-yu-yu-aq-am-a tai-kam-a-a nuy-tu-a-kai ye ye ya-i ye ye yai

No. 55. RECORD IV. C. 62A

F# major tonality

Phrases												Measures	Beats		
Prelude ?	{ A A' }	{	a	b	c	d						4	7½		
			2	1½	2	2									
	{	{	a¹	b	(e	b¹)	cd	d					6	13	
			2	1½	3	2½	2	2							
Refrain	B	{	g	h	(i)	j	(k	l	m	m¹	o)	9—	21		
			3	2	2	3	2	2	3	2	2				
Verse ?	{ A'' A''' }	{	½	c¹	c	d	d	(d⁴)					5	11	
				2½	2	2	2	2							
	{	{	½	c³	e¹	c²	cd¹	d					5	11½	
				2½	2	2½	2	2							
Refrain	B'	{	½	g	h	(i¹)	o¹	(n	o¹	d	x?	d¹	d²)	9?	19½
				3	2	2	2	2	2	2	1	2	1½		
Verse ?	{ A''' AB }	{	½	c⁴	c⁷	p	d³					4	8		
				2	2	2	1½								
	{	{	½	c⁵	e¹	c⁶	cd²	q	(i¹)	p¹	(n	o¹)	9	21½	
				3	2	2	3	3	2	2	2	2			

This song is really an example of syllabic but not musical prelude. Connectives are entirely obscured by the refrains or are absent, although there are similar situations in the two measures which precede the refrains and the final refrain measures. The lengthening of the refrain in each part is one of the most interesting features, for in few other songs is so large a use made of extensions and repetitions. Some of them are very interesting. The combination of the A and B phrases at the end gives a nice artistic touch and finish to the whole, that would be worthy of more advanced musicians. The song begins on the fifth degree of the major, or minor seventh of the minor, on the first beat of the measure, and ends on the same tone, but this is not the level in so persistent a fashion as in most of the songs.

No. 56.
Record IV C. 34.

Dance Song (aton).

Kumiluk, Puivtiq man.

A **B**

a-va-i-ya a iyai ya- iya a-va-i-ya a i ya i ya

Prelude

C **D**

a-va-i-ya-a a iyai ya-i ya a i ya a-va-i-ya a iyai ya-i ya

E

ai ya i ya iye iya a i ya a-va-i-ya it-qa-ya-caq-ta-yi

Verse 1.

F **G**

a i ya ip-kwa ki-val ip-tim ni-lu ta-ko-yam-mi-yap-kin a-va-i-ya

Refrain

D

i a ya-i ya a i ya a-va-i-ya a iya yai ya i ya i ya

E¹ **F¹**

i ye i ya ha i ya al-yi-ay-tu ip-kwa-ka-i-yu-i-na-lu u-ming-mang-nay

Verse 2.

H

yuk-pum-ming-nay-yuk-kun-naq-caq-yuk-ki-val-i ay-lu ka cu- yay- yu ta-i-pay- yuy-lu a-i

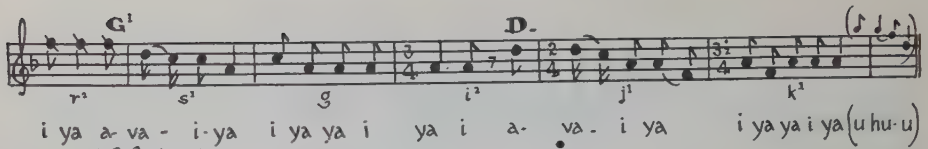
I

al-yay-yuay - tu ka a - i- ta-uq-ci-lu i-ti-tai-yay-lu ka ma-li-y-yu-ay-yu

E² **F¹**

i-lä-tei-aq ä- tei-aq a-va- i-ya i ya ya-i-ya a-va-i-ya i ya ya-

Refrain



(Refrain?)

(1) The text is deficient here

No. 56. RECORD IV. C. 34

Tonality irregular to F major

Phrases		Measures		Beats
Prelude	{ A	{	3	7 $\frac{1}{4}$
	{ B	{	2	6
Refrain ?	{ C	{	4—	9
	{ D	{	4	10
		Conn. {	2	4
V. 1.	{ E	{	3	8 $\frac{1}{4}$
	{ F	{	5	9 $\frac{3}{4}$
Refrain	{ G	{	5	9 $\frac{1}{2}$
	{ D	{	4	10
		Conn. {	2	4 $\frac{1}{2}$
V. 2.	{ E'	{	3	6 $\frac{3}{4}$
	{ F'-	{	2	5 $\frac{1}{2}$
	{ H	{	6	13 $\frac{1}{4}$
	{ I	{	6	16
Refrain	{ E''	{	2	6
	{ F'	{	3	5 $\frac{1}{2}$
(Refrain ?)	{ G'	{	3	7
	{ D-	{	—	—

According to the text the first part of the song as far as the point marked V. 1. is one long refrain. The musical analysis, however, reveals that the structure is that of the prelude and refrain. Probably at C the real refrain

comes in, as with most prelude types of *pisik*, but the beginning differs somewhat from the beginning of the refrain in the verse proper. The first verse is quite regular according to the form established for the *pisik* with prelude. That is, the connective is the ordinary type, and the first phrase of the verse starts out with new material. That the second phrase is also new is not a great departure. One notes in the refrain a slight resemblance to the C phrase, and the D phrase is repeated exactly. The second verse also opens with the customary connective and for the first two phrases follows the first. In place of the refrain, however, there are two more phrases with long extensions for each, which only remotely resemble it, melodically, and not at all in the words. Without the customary connective we meet again the E phrase slightly modified, followed by the F, G and D phrases as in the first verse and its refrain. The text gives the refrain as covering all these phrases, and in words it must be confessed that it does resemble the opening part of the song, if not in music. It has been already stated that a singer would often sing over the tune of the song with some such syllables as these, in order to establish it clearly in mind, whereupon he started with the verse, and this is probably the explanation of many songs with preludes of burden syllables where the music is the same or nearly the same as that of the verse. But singers must also have failed to recall verses now and then after having started the song, and it is suggested to my mind that in this case that is just what happened, and the singer filled out with these syllables and stopped near the end of the refrain. The E' phrase is not quite like the others owing to the longer verse preceding the burden syllables, so that the failure to come out right for the beginning of the E phrase has changed the rhythm considerably and possibly accounts for the way in which the song was concluded.

With the irregular tonality it is impossible to fix satisfactorily the degree of the first note, which is made on the last quarter-beat. Before the tune is stopped, F major has become established as the tonality and the final note is the third degree of the scale. The song should be compared with No. 61 which is a much more corrupted version.

No 57.

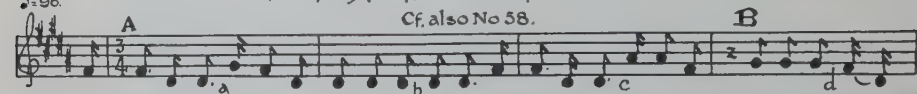
Record IV C 75.

♩ = 96.

Dance Song (aton).

Haqumyaq, a Puivtiq woman.

Cf. also No 58.

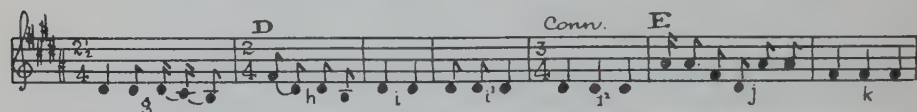


ca-vyi-yu-yam-mi-la-yo-o-o-om-o-o ca-vyi-yu-yam-mi-la-yo u-nam-am-am

Prelude

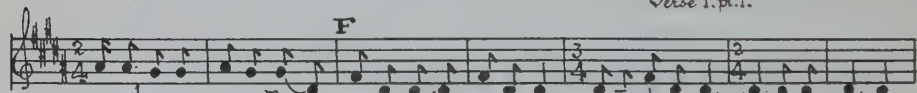


ai ya yam-am i-ye ye yam-am ai ye yam ya ai ye yam am



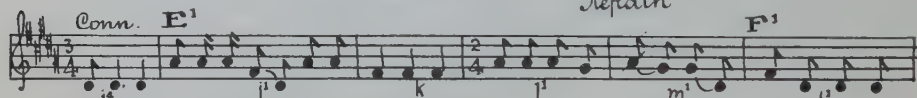
am am am ai ye ye ye e i ye a e yam a ca-vyi-yu-yam-mi-la-yo-om-o

Verse 1, pt. 1.



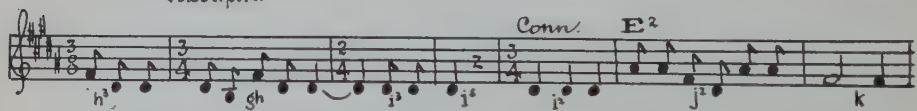
ca-vyi-yu-yam-mi-la-yo u-nam-am-a-i ya u-na qa-i yi i-ye yam-a

Refrain



e yam-a cu-vti(a)-kal- i-u-nam-am-a in-u-a-lek-a-u-na ca-vyi-yu-yam-

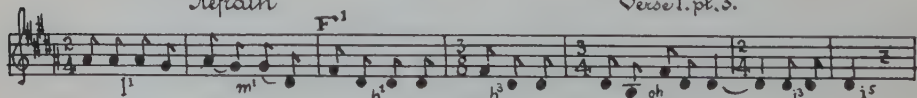
Verse 1, pt. 2.



mi-la-yo u-na-qa-i yi i ye ya e yam-a pu-i-vti-vti-ka-um-am-a

Refrain

Verse 1, pt. 3.



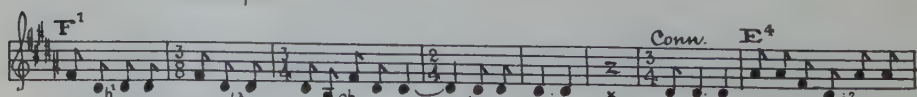
in-u-a-lek-a-u-na ca-vyi-yu-yam-mi-la-yo u-na qa-i yi i ye ya

Refrain



e yam-a pi-cik-pa ka-paq-pa-u-ci-a-yo-o mo na-leq-tu-yam-mi-na-yo

Verse 1, pt. 4.



ca-vyi-yu-yam-mi-la-yo u-na qa-i yi i-ye yam-a e yam-a ca-vyi-yu-yam-mi-la-

Refrain

Verse 2, pt. 1.

No. 57. RECORD IV. C. 75

B major tonality

Phrases		Measures	Beats
Prelude	A	3	10 $\frac{1}{4}$
	B	3—	8 $\frac{1}{2}$
	C	3	8 $\frac{1}{2}$
	D	3	6
Conn.		1	3
V. 1. pt. 1. and Refrain.	E	4	10
	F	5	11
	Conn.	1	3
V. I. pt. 2. and Refrain.	E'	4	10
	F'	5	10 $\frac{1}{2}$
	Conn.	1	3

Phrases			Measures	Beats
V. 1. pt. 3.	{ E''	{ $\begin{matrix} j^2 & k^1 & l^1 & m^1 \\ 3 & 3 & 2 & 2 \end{matrix}$	4	10
and				
Refrain	{ F'	{ $\begin{matrix} h^1 & h^3 & gh & i^3 & i^5 \\ 2 & 1\frac{1}{2} & 3 & 2 & 2 \end{matrix}$	5	10 $\frac{1}{2}$
		Conn. { $\begin{matrix} i^2 \\ 3 \end{matrix}$	1	3
V. 1. pt. 4.	{ E'''	{ $\begin{matrix} j^2 & j^2 & k & l^1 & m^1 \\ 2 & 3 & 3 & 2 & 2 \end{matrix}$	5	12
and				
Refrain.	{ F'	{ $\begin{matrix} h^1 & h^3 & gh & i^3 & i & (x \ ?) \\ 2 & 1\frac{1}{2} & 3 & 2 & 2 & 1 \end{matrix}$	5	10 $\frac{1}{2}$?
		Conn. { $\begin{matrix} i^4 \\ 3 \end{matrix}$	1	3
V. 2. pt. 1.	{ E'' ''	{ $\begin{matrix} j^2 & k & l^2 & m^2 \\ 3 & 3 & 2 & 2 \end{matrix}$	4	10
and				
Refrain.	{ F-	{ $\begin{matrix} h^1 & h^2 & gh & i^3 & ? \\ 2 & 2 & 3 & 2 & 10 \end{matrix}$	5?	9 +
		Conn. { $\begin{matrix} i^2 \\ 3 \end{matrix}$	1	3
V. 2. pt. 2.	{ E'' '''	{ $\begin{matrix} j^2 & k & l^1 & m^1 \\ 3 & 3 & 2 & 2 \end{matrix}$	4	10
and				
Refrain.	{ F	{ $\begin{matrix} h^1 & h^2 & gh & i^2 & i \\ 2 & 2 & 3 & 2 & 2 \end{matrix}$	5	11
		Conn. { $\begin{matrix} i^2 \\ 2 \end{matrix}$	1	2
V. 2. pt. 3.	{ E'' '''	{ $\begin{matrix} j^2 & k & l^1 & m \\ 3 & 3 & 2 & 2 \end{matrix}$	4	10
	{ F-	{ $\begin{matrix} h^1 & h^2 & gh & - & - & - & - \\ 2 & 2 & 3 & & & & \end{matrix}$	3+	7 +

The prelude is unusually long and does not contain the true refrain, which in the verse-part is inseparably connected with the second phrase. Compare this with Nos. 32, 54 and 72. This is the first song in which the verse has had four parts and four refrains. The rest at the end of the fourth part is for breath and probably not intended as an integral part of the song.

Although in measures the song is very regular, in actual number of beats per phrase there are the usual minor deviations. It is interesting to observe the small melodic plays on the same theme, and with them, the rhythmic changes. The first part of verse 2 corresponds to the first part of verse 1, making the division between the verses after the completion of all the component parts quite distinct.

The song begins on the last quarter-beat on the fifth degree of the scale. The refrains end on the third, so it is probable that if completed, the last note would be the same.

This tune affords very interesting contrast with the next. They are the same song, but No. 58 is probably the truer to original lines. In No. 57 the seventh degree is substituted for the octave, thus following a prevalent scale fashion.

No. 58.

Record IV C. 47b

Dance Song (aton).

Qaiyayana, a Coppermine River woman.

♩ = 100

A (1.) **B**

am a in-u-a-le- ka-u-na cā-vyi- yu-yam-mi-la-yo u-na qa- i ye

laughter *Conn.* **CA**

spoken:

kitucuna qovtuna numayyag i yam- a kām-iv-yu-vti-u- na-am- a in-u-a-le- ka u-na

B¹ *Conn.* **CA¹**

cā-vyi yu-yam-mi-la-yo u-na qa-i i yi ye ya-a i ya-am-a pi-cik-pa-u-ci-a-

(ext.) **B²**

li-yi nā-le-ēq-tu yi nā-le-ēq-tu-yam-mi-na-yo cā-vyi-yu-yam-mi-la-yo

Conn. **CA²**

u-na qa- i (laughter) i yam-a (laughter) cu-vti(u) qa- li-u- na-na in-u-a-lek-

B³ (ext.) *Conn.*

ka-u-na cā-vyi-yu-yam-mi-la-yo u-na qa- i yi ye yam-a i ya qa

CA³ **B²**

pu- i- vti-vti-ka-u- na in-u-a-lek-ka-u-na cā-vyi-yu-yam-mi-la-yo

spoken:

u-na qa- i numutnaq. qq kapamīnuman. iktainin. uanik-ila. numutp. qq.

- (1) There is a fault in the record here, so that the note "f" is prolonged. It should be only an eighth in length and form a triplet with the two "b's"

NO. 58. RECORD IV. C. 47B

Phrases		B major tonality		Measures	Beats
A	$\left\{ \begin{array}{cc} a & b \\ \frac{1}{2} & 3 \end{array} \right.$			2	5½
B	$\left\{ \begin{array}{ccc} c & c^1 & d \\ 2 & 2 & 3 \end{array} \right.$			3	7

Here the song is interrupted by laughter and talking.

		Conn.	$\left\{ \begin{array}{c} e \\ 3 \end{array} \right.$	1	3
CA	$\left\{ \begin{array}{cccc} f & g & a & b \\ 3 & 2 & 2 & 2 \end{array} \right.$			4	9
B'	$\left\{ \begin{array}{cccc} c^2 & c^1 & d & - \\ 2 & 2 & 2 & 2 \end{array} \right.$			4	8
		Conn.	$\left\{ \begin{array}{cc} e & e \\ 3 & 3 \end{array} \right.$	2	6
CA'	$\left\{ \begin{array}{ccccc} f & g^1 & a^1 & (h) & i \\ 3 & 2 & 2 & 2 & 2 \end{array} \right.$			5	11
B''	$\left\{ \begin{array}{cccc} c^3 & c^1 & d & - \\ 2 & 2 & 2 & 2 \end{array} \right.$			4	8
		Conn.	$\left\{ \begin{array}{c} e^1 \\ 3 \end{array} \right.$	1	3

Laughter here before and after the connective destroys the continuity.

CA''	$\left\{ \begin{array}{cccc} f^1 & g^2 & a^2 & b \\ 3 & 2 & 2 & 2 \end{array} \right.$			4	9
B'''	$\left\{ \begin{array}{ccccc} c^3 & c^1 & d & - & e^2 \\ 2 & 2 & 2 & 3 & 2 \end{array} \right.$			5	11
		Conn.	$\left\{ \begin{array}{c} e^1 \\ 3 \end{array} \right.$	1	3
CA'''	$\left\{ \begin{array}{cccc} f & g^2 & a^3 & b \\ 3 & 3 & 2 & 2 \end{array} \right.$			4	10
B''	$\left\{ \begin{array}{cccc} c^3 & c^1 & d & - \\ 2 & 2 & 2 & 1 \end{array} \right.$			4	7

As to measure content and the number of measures in a phrase the song is quite regular, but in the actual number of beats there is considerable laxity. In the first phrase the two measures that appear at the beginning of the other CA phrases are missing and the second phrase is also cut short so that this part is similar to a prelude. A flaw in the record at this point may be accountable for the differences in this part of the song. In some respects the structure resembles that of the pisik but there are no refrains. Presumably after the connectives new verses are introduced but they are not marked in the text.

The song begins on the last half-beat, third degree, and ends on that tone.

No 59.

Record IV. C. 45. a.

Dance Song (aton).

Avyana, a Puivliq maru. =

A *ext*

e yam-e yam-e yam amam e ye yam-am-a yam am e yam-e

Prelude

B *Conn.*

yam-e ye yam yam-e yam ai yam amam e ye ya yam-e ye yam am e

AC *Conn.*

yam-e yam-e yam-e yam-e yam - a me ye ye yam-e e yam-a ä-

A¹ *rit.* **B¹**

toq-caq-tum-a taj- va e yam e yam-am-am e ye yam-am-a a- toq-hum-mam

Conn.

a-le pan-im-ma-le yam- ai am e ye yam-a am-e ye yam-a

A¹C-

au-le-yu-ma-vun-im-i yam a- i yam am

Verse 2.

No. 59. RECORD IV. C. 45A

F major or D minor tonality

Phrases		Measures	Beats
Prelude	A	{ a b c d (e e) 2 2 2½ 3 2 2	6 13½
	B	{ f g g¹ h i 2 1½ 2 2½ 2½	5 10½
		Conn. { j j¹ 2 2	2 4
	AC	{ a¹ b¹ i¹ j² x 2½ 2 2 2 1½	5 10
		Conn. { j³ j⁴ 2 1¾	2 3¾

Phrases		Measures	Beats
V. 1.	{ A' {	5	11½
	{ B' {	5	11¼
	Conn. {	2	3
V. 2.	A'C- {	-	-

Unless the singer was "trying over" in the prelude all that he would sing in the song proper, the presence of the connective in the middle is very hard to account for. There seems to be no refrain except a little finish to the B phrase in the first verse. The second AC becomes the first part of the second verse according to the text. The end of it rather suggests that it is not the beginning of the second verse but a balancing and finishing phrase for the first and that the song ends at this point, on the third degree of the major scale or the fifth of the minor, whichever tonality it is considered to be. The beginning is on the fifth degree of the major, on the first beat of the measure.

No 60.

Record IV C. 54.

Dance Song (aton).

Iyuaq, a Noahoyniq woman

A *♩ = 100*

RefRAIN

i yam-e yam-ai ye yam-e yam-a e yame yam- ai ye yam-a ha-i yam-

B

C

am-a em e ya-am-a e ya-am-a e i-ya- am-a e ya-a - yam- a

D *Conn.* **E**

e yam-a y-ai ye yam-a ye i-ye e yam-a e yam-e i yam-a nain-yi-cuy-tim-i ā-

Verse 1.

C?

to-yi-ya-lim- im-i nāy-yu-hy-ti ma-ko-a ān- i-yu- yam a e e ya-

(yap-kit et) *RefRAIN* **E¹?**

Conn.

am-a am-a (qanoq) i-ya ye i-yam-a e yam-a ye yame yama

B *RefRAIN* **C**

e yam-e yam- ai ye yam-a ha-i yam am-a em e ya-a- am-a

D

e ya-am-a e i ya-a-m-a e ya-a yam-a e yam-a y-ai ye yam-a

Conn. **E²**

ye yam-e e yam-a e yam-e i-yam-a go- ve-a-cuy- tim- i ā- to-yi-ya-lim- im-i i

Verse 2.?

B **C**

cay-ya-lit-tim- i nau-hik-cal. lu-ay-āp ku a va em e e ya-am-a i ya-am-a

RefRAIN.

Here the song is so interrupted that an analysis is impossible as traces of the phrases appear only here and there. An inspection of the music will serve better than descriptions.

Phrases		Measures		Beats
		Conn. $\left\{ \begin{array}{l} 1 \\ 2 \end{array} \right. j^1$	2	4
Refrain	E'	$\left\{ \begin{array}{l} m^1? o^1? d^1 \\ 2 \quad 2 \quad 3 \end{array} \right.$	3	7
	B	$\left\{ \begin{array}{l} e \quad f \quad g^1 \\ 2 \quad 2 \quad 1\frac{1}{2} \end{array} \right.$	3	5 $\frac{1}{2}$
	C	$\left\{ \begin{array}{l} h \quad f^1 \quad i \quad j \quad j^1 \quad e^1 \quad j^5 \\ 2 \quad 2 \quad 2 \quad 2 \quad 2 \quad 2 \quad 2 \end{array} \right.$	7	14
	D	$\left\{ \begin{array}{l} j^6 \quad j^7 \quad k \quad j^1 \\ 1\frac{1}{2} \quad 1\frac{1}{2} \quad 2 \quad 2 \quad 2 \end{array} \right.$	5	9
		Conn. $\left\{ \begin{array}{l} 1 \\ 2 \end{array} \right. r$	2	3 $\frac{3}{4}$
Verse 2?	E''	$\left\{ \begin{array}{l} m \quad n^1 \quad o \quad p^1 \quad q^1 \\ \frac{1}{4} \quad 1\frac{1}{2} \quad 2 \quad 2 \quad 3 \quad 3\frac{1}{2} \end{array} \right.$	5	12 $\frac{1}{4}$
	B	$\left\{ \begin{array}{l} e \quad f \quad g^2 \\ 2 \quad 2 \quad 1\frac{1}{2} \end{array} \right.$	3	5 $\frac{1}{2}$
Refrain 3rd line.	C	$\left\{ \begin{array}{l} h \quad f^1 \quad i \quad j^8 \quad f^2 \\ 2 \quad 2 \quad 2 \quad 2 \quad 2\frac{3}{4} \end{array} \right.$	5	10 $\frac{3}{4}$
Verse 3 ?	CD	$\left\{ \begin{array}{l} e^1 \quad j \quad j^9 \quad r^1 \quad j^8 \quad j^8 \quad j^{10} \\ \frac{1}{4} \quad 2 \quad 2 \quad 2 \quad 2 \quad 2 \quad 2 \end{array} \right.$	7	14 $\frac{1}{4}$
		Conn. $\left\{ \begin{array}{l} j^1 \\ 2 \end{array} \right. r$	2	3 $\frac{3}{4}$
Verse 4 ?	E	$\left\{ \begin{array}{l} m^2 \quad p \quad m^3 \quad p^2 \quad q \quad - \\ \frac{1}{4} \quad 2 \quad 2 \quad 2 \quad 2\frac{1}{2} \quad 2 \quad 2\frac{1}{2} \end{array} \right.$	6	13 $\frac{1}{4}$
	B	$\left\{ \begin{array}{l} e \quad g^3 \\ 1\frac{1}{2} \quad 3 \end{array} \right.$	2	4 $\frac{1}{2}$
Refrain ?	C	$\left\{ \begin{array}{l} h \quad ? \quad i^1 \quad j^{11} \quad j^{12} \\ 2 \quad 2 \quad 2 \quad 2 \end{array} \right.$?	?
Verse 5 ?	CD	$\left\{ \begin{array}{l} s \quad e^2 \quad j^{13} \quad r^1 \quad j^8 \quad j^{8?} \\ 1\frac{1}{2} \quad 2 \quad 3 \quad 2 \quad 2 \quad 2 \end{array} \right.$	6?	12 $\frac{1}{2}$?

It is impossible to say on what tone in relation to the scale the song begins but it is on the first beat. The last tone is equally uncertain but is only a step higher than the beginning and these two tones are the general level of the song.

No. 61.

Record IV. C. 70a.

♩ = 108

Dance Song.

Kukilukaq, a Bathurst Inlet woman. (for variant cf. No. 56)

(ext.)

Int. A

i-ya-a-i ya ta ko-tät-ka ip-kwa it-qa-ya-caq-ta-yin a - va-tip-tim-ni-

Verse 1. B C

lu ta-ko-ya-qi-va(vuf) a-va-i-ya i yai ya i ya-a-i ya a-va-i-ya

Refrain

a i yai ya i ya-ai ya-i ya-a-i ye qa qai i ya-i ya-a at-yi-ay-lu ip-

Conn. D

kwa kai - yu-in-a-lu u. mig-mag-nay - yuk-pug-niy-nay-yuk ku-nu-

A¹? B¹

na-cuy-tu qa ki-ma-li-ay-lu qa a-ku. yay-yuy-tu ta-i. pay-yuy-tu

E F

at-yay-yu-ay-lu qa a-i-ta-ug-ci-lu mä-li-yu-yay-yu i-ti-tai(yay)

G

lu qa i-lät-ci-aq ät-ci-aq a-va-i-ya i ya yai u hu' (no definite pitch for this).

Refrain (fragment)

No. 61. RECORD IV. C. 70A

Irregular tonality

Phrases
V. 1. IntroductoryA
Refrain 1. { B
C

a-	2 $\frac{3}{4}$					
b	c	d	(e	e	e ¹)	
$\frac{1}{4}$ 2	2	2	2	2	1 $\frac{1}{2}$	
$\frac{1}{2}$ 2	f	f ¹	g			
2	2	2	3			
2	h	i	j	g ¹	g ²	g ³
2	2	2	2	2	2	2

Conn.

g ⁴	k-
2	1 $\frac{1}{2}$

Measures Beats

1 2 $\frac{3}{4}$ 6— 11 $\frac{3}{4}$ 3 7 $\frac{1}{2}$

6 12

2— 3 $\frac{1}{2}$

Phrases		Measures	Beats
V. 2.	{ D	{ 1 m n-	3 7 $\frac{1}{4}$
		{ $\frac{1}{2}$ 2 2 2 $\frac{3}{4}$	
	{ A'?	{ kb c	2 6
		{ $\frac{1}{4}$ 2 3 $\frac{3}{4}$	
	{ B'	{ o f ³ f ² g ¹ (g ⁵ p)	6 13 $\frac{1}{2}$
		{ 2 2 2 2 3 2 $\frac{1}{2}$	
	{ E	{ f ⁴ q r p ¹	4 9
		{ 2 2 2 2 $\frac{1}{2}$ $\frac{1}{2}$	
	{ F	{ r r s	3 6 $\frac{1}{2}$
		{ 1 $\frac{1}{2}$ 2 2 1	
Refrain 2.	{ G	{ - 1 t - - - -	- -
		{ 1 2 2	

This is a most irregular song. In addition to shifts in pitch which are probably accountable for the change in key and possibly in tonality, there is very little of a formal character. The song begins with a brief introduction which is exactly like a connective. As far as the end of the first refrain it appears to be fairly regular. An ordinary connective introduces the second verse. It is not uncommon among pisiks to find new material for the first phrase of the second verse or the second part of the first verse, but the return is seldom made to the A phrase for the second phrase of the part or verse in question. B' should, according to the usual form, be the refrain, but the verse continues through this and its extension as well as through E and F phrases, making this verse out of all proportion in length and content to the first. The G brings in a refrain as far as the words are concerned, and from all that is given, quite like the first, but the music is different, therefore it has been called refrain 2. It is not possible to make much out of a song like this, except that in the first part it bears rough resemblance to certain pisiks. The beginning is on the first beat of the measure, although with the varying pitch and key conditions it is impossible to say what degree. Owing to the unfinished state of the tune and the fact that musically the second refrain appears to be totally unlike the first, it is equally impossible to say on what degree it ends.

Prince Albert Sound Dance Song (aton).

No. 62

Record IV. C. 58 a.

Kāneyoq, a Puivtiq girl

♩. 96

A

Conn. B

C

Conn. BC

(ext) Conn. A1

(ext) Conn. A1

No. 62. RECORD IV. C. 58A

Eb major tonality

Phrases

Measures Beats

A { a b c b¹ b²
3 3 3 2 2

Conn. { d
2½

B { e d e¹
½ 2 3 1½

C { a de b¹ b³
1 3 2 2 2

Conn. { d
2½

Phrases		Measures	Beats
BC	$\left\{ \begin{array}{cccccc} e & b^4 & de & d^1 & e^2(de) & b^1 & b^2 \end{array} \right.$ $\left\{ \begin{array}{cccccc} \frac{1}{2} & 2 & 3 & 2 & 2 & 2\frac{1}{2} & 2 & 2 & 2 \end{array} \right.$	8	18
	Conn. $\left\{ \begin{array}{c} b \\ 3 \end{array} \right.$	1	3
A'	$\left\{ \begin{array}{cccccc} a & b^5 & b^6 & c & b & ? & ? \end{array} \right.$ $\left\{ \begin{array}{cccccc} 3 & 2 & 1\frac{1}{2} & 3 & 2\frac{1}{2} & \end{array} \right.$	5	12

Although it seems as if the measure divisions as marked here must be wrong in places, repeated tests with the record leave room in the transcriber's opinion for no other arrangement. The difficulty lies chiefly with the measures d and e and their variants. While there are points about the song that are reminiscent of the *pisik* the arrangement of the phrases and the connectives is different. Possibly the BC phrase might be split into two, but there appears to be no natural division except at the point where the extension begins and the extension has hardly enough individual character to stand alone as a phrase. Note how nearly the A' phrase approaches the A in the number of beats although the measures of which the two are composed are different. The song begins on the first beat on the fifth degree and ends on the third.

No. 63.

Record IV.C. 47a.

♩=88

Dance Song (aton).

Qaiyoṽana, a Coppermine River woman.

i ye ye i ye ye i ye ye yaṁ-a i ye ye ya i ye ye i ye ye
 Verse 1.
 yaṁ-a cu-min u-na nau-yi-maṁ i ye i ye ya- aṁ-a [laughter] i
 yaṁ-a i ye ye ya i ye ye ya i ye yi ya i ye ya a i ye ya-i ya
 i ye ye ya i ye ye i ye ye ya ye cu-min u-na nau-yi-maṁ i (numuṁiaq.oq)

No. 63. RECORD IV. C. 47A

C major or A minor tonality

	Phrases		Measures	Beats
V. 1.	A	{ a b b b¹	4	8½
	B		4	9
	C	{ f g b² b¹ x	6	12½
	D		3	9½
	A¹	{ a¹ b⁴ b⁴ b⁵	4	8¾
	B		4	9
	C-	{ f g b⁶	3	4½

The measure at the beginning of the D phrase indicates laughter, and was probably not intended to be a part of the song. The singers often showed pleasure and interest in their singing by laughing, sometimes even with obvious embarrassment at singing into the phonograph. The form of the song speaks for itself. It is certainly not a pisik. It starts on the last half of the final beat, on the third degree of the major scale and ends on the same tone, but after a passage which makes it sound more like the fifth of the relative minor. This tone is the level of the song around which everything pivots. The ascending end is by no means uncommon. Compare with melodies 57, 58.

No 64.

Record IV C. 30.

Dance Song (aton).

Uloqcaq (Shaman, Coppermine River, (1).

$\text{♩} = 84$ A

(i li bat ki) ? ca (a to . a ca i yi yu a ya ya i ya a (a tu a ta y.

B d ab c⁴ e d¹ f ? im a a-toq-cam-it. - aq i-li- cay - i-ya e ye yi ya i ya i ya.

A¹ c¹ c c⁵ c⁵ e¹ a¹ b¹ c⁶ a ha-i ya ha-i . . ya ai ya qa ya ey-va-ka-vlu a-nay-viy-yuy-tu u auq-toy-yu-vlu qa

C c¹ c³ g h c⁵ c¹ c⁵ c² a-taq-(ca-i)-le-ki u-ku-ä-li naqey-im-mi-yuy-u-ni u-ku-ä-li i-li-cay-i-vim ai e-ya

D ya i i ya ya ha-i ya a-toy-lu i-lit-pat-ku a-tu-a-tay-ai-ya-ya

A² a¹ b c² c- ney-u-qay-lu-vlu ney-u-qay-cay-yu (hu-u-u)

(1) The first words are inaudible.

No. 64. RECORD IV. C. 30

B major tonality

Phrases

Measures Beats

A	{ a b c (c ¹ c ² c ¹ c ³)
	2 2 2 2 2 2
B	{ d ab c ⁴ e
	2 2 2 3
B'	{ d ¹ f c ¹ c (c ⁵ c ⁵ e ¹)
	2 2 2 2 2 2
A'	{ a ¹ b ¹ c ⁶ c ¹ c ³
	2 2 3½ 2 2

7 14

4 9

7 14

5 11½

Phrases		Measures	Beats
C	{ g h c ⁵ (c ¹ c ⁵ c ²)	6	12
	{ 2 2 2 2 2 2		
D	{ i c h ¹ b (c ⁷ c ¹ c ³)	7	14
	{ 2 2 2 2 2 2		
A''-	{ a ¹ b c ² c- ?	4-	7?
	{ 2 2 2 1 1		

This song is rather interesting from the standpoint of form and the artistic way in which the A phrase is introduced at the beginning, in the middle and at the end. There is nothing about it in common with the psik type, for there are no verses, refrains or connectives, and the formal order of the phrases is not the same. It begins on the strong beat on the tonic and ends on the fifth degree, below. It is very unusual in this music to find a song which has a descending trend. Most of the songs start on or near the general level and in the course of the melody rise sometimes as much as an octave and return to the level to close or even ascend. In this respect they are very different from many Indian songs which tend to descend in melody and often start on rather high tones. The general level of this song is the tone upon which it ends.

No 65

Record IV C. 48.

Dance Song (aton).

by Haiyakuk, a Coppermine River woman.

(The chromatic signs hold for a measure as in European usage)

A **B**

116

4/7 3/4 4/4 3/4 4/4

ya-e ya-m-a ya ya-m-i ya-m-a a am-a am-a a ya-a a-me ya-m-a

C

ya-a-ya-m-e ya-m-a a am-am-am-am-a ya-a ya-m-e ya-m-a ya-am-ya-m-e ya-m-a

ext. **B¹**

a ha a ha i ye ya ya e ya-m-e ya-m-a a ha ha ha ha ha ha ya-a ya-m-e ya-m-a

C¹

ya-a ya-m-e ya-m-a a ha ha am-am-am-am-a ya e ya-m-e ya-m-a ya-m-e ya-m-e ya-m-a

ext. **B²**

a ha ha ha i ye ya ya-a ya-m-e ya-m-a a am-am-a ya-a ya-m-e ya-m-a

C²

ya-a ya-m-e ya-m-a a am-am-am-am-a ya-a ya-m-e ya-m-a ya-am-e ya-m-e ya-m-a

ext. **B³** fault in the record

a ha ha ha i ye ya ya-a ya-m-e ya-m-a a ya-a ya-m-e ya-m-a ya-a ya-m-e ya-m-a

B⁴

a am-am-am-am-a ya-a ya-m-e ya-m-a ya-a ya-m-e ya-m-a ya-am-am-am-am-a

B⁵ **B⁶**

ya-a ya-m-e ya-m-a ya-m-e ya-m-a a ha a am-am-am-am-a ya-m-e ya-m-e ya-m-a

Phrases		Measures	Beats
D	{ k l m n	4	8
ext.	{ 2 2 2 2		
	{ o p n ¹ q-	3+	7
	{ 2 2 2 1		
Conn.; or more likely exclamatory measures like the <i>he he</i> or <i>hu hu hu</i>		2+	5
E	{ r l ¹ s	3	7
	{ 2 2 3		
ext.	{ g ² g g g ³	4	8½
	{ 2½ 2 2 2		
A'-	{ a ¹ g ⁴ d ¹	3	7
	{ 2 2 3		
B'-	{ e ¹ f g	3	6
	{ 2 2 2		
C'-	{ h ¹ g ij ¹	3	7
	{ 2 2 3		
D	{ k ¹ l m n (n ²)	5	10
	{ 2 2 2 2 2		

This is an extremely interesting song. Note the fine balance of the A and B phrases and the inversions of the melodic ideas between the measures cd and fg and the sequence in the measures a and e. In the phrase D observe the sequence of mn from kl. The phrase E brings in new melodic material and also is shorter by a measure, but note the extension. On the return to A'- there is an interesting shortening of all the phrases yet there is the same melodic play between A'- and B'-. In the C'- phrase observe the combination of the measures i and j as they were in the first C phrase, so that here they are one measure and contribute to the short length of this phrase also. The phrase D is full length but its extension is cut to one measure.

The song begins on the fourth degree of the scale, which is a very unusual starting tone, and on the first beat of the measure. The end is on the second degree.

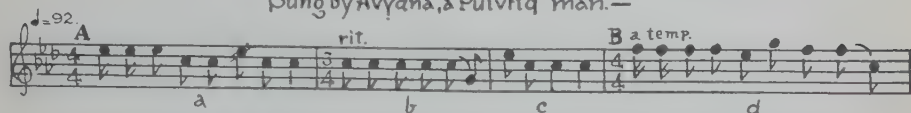
No 67.

Dance Song (aton).

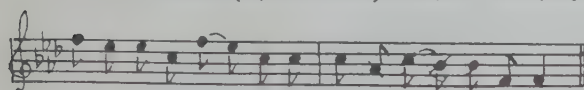
Record IV C. 45.c.

From Dolphin and Union Strait. Said to be very ancient.

Sung by Avyana, a Puivliq man.—



num-u-ci-u-yax-yay-la-yo u-nam-am-a-i ye-yam-am-a num-u-ci-u-yax-yay-la-yo



u-nam-am-a-i ye-yam-am-ai ye ye-yam-a

Record stops here; final words missing.

No. 67. RECORD IV. C. 45c

A \flat major or F minor tonality

Phrases

Measures Beats

A	{	a	b	c	3	10
		4	3	3		
B	{	d	e	f	3	12
		4	4	4		

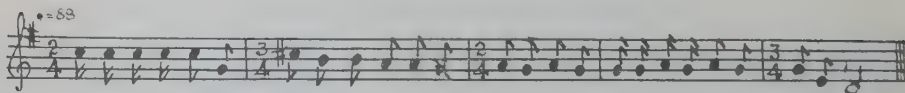
This little song was unfortunately cut off before it was finished. It is said to be a very ancient dance song, and displays some very musical features which also are interesting from a formal standpoint. The rhythmic similarity of each phrase is due primarily to the words, but affords nice balance. The play in melody between the last part of the a measure and the c measure and the consistent skips of a fourth downward in the measures b, d and f, and of a third downward in a, c and e are worthy of mention. The song begins on the first beat, on the fifth degree of the major scale or the flat seventh of the minor. It ends on the tonic of the minor.

No 68.

Part of a Dance Song (aton).

Record IV C, 21b.

Haquuyaq, a Puivtiq woman.



au-yai-yuaq-ta-ko-yi- ya-am-a-am-a-a au-lag-it-oq am-in-i-yu-in-ik- toq su-le

Not analyzed: too short.

UNDIFFERENTIATED DANCE SONGS

The undifferentiated songs divide themselves into the same groups that we have found among the pisiks and atons, namely, those with no melodic prelude, but which, nevertheless, are sometimes sung over first to burden syllables, those which have a real melodic prelude, and those which are irregular in form like the last group among the atons.

There are six songs in the first group, which have no melodic prelude, although in the first, the song is begun with the connective. These songs are Nos. 69 to 74 inclusive. The first song is divided into two, but both are the same in structure. The second is a corrupted version of No. 70 with which it is interesting to compare it. The first three songs of this group have all the verses or verse-parts the same, and are alike structurally in that there are three phrases, A, B, and C, the latter the refrain. The fourth song also has all parts alike, but it is two-phrased in structure, the last part of the second being the refrain. This is inseparably connected with the second phrase of the verse, has its inception in the final measure of the phrase proper, and is carried to completion in the extension. It is the fourth of the songs that form the little group with this peculiar plan, Nos. 32, 54, 57 and 72.

With No. 73, we encounter the rather rare type in which the verse is divided into three parts, each unlike the others and each with its own refrain. These are regularly repeated for other than the first verse, as far as the song continues.

The last song of the group has a syllabic but not a musical prelude and is composed of the A, B and C phrases like the first songs, of which the C phrase is the refrain.

The second group is composed of those songs which have a melodic prelude and contains seven members, Nos. 75 to 80 inclusive. No. 75 is a two-phrase structure, verse-part and refrain, and the verse-parts are separated from one another by connectives. Apparently the verses begin at once, but the first phrase of the first verse is different from that of all the other parts; the plan is A, B, conn.; C, B, conn.; C¹, B, conn.; etc. The second song, No. 76, has a prelude introduction of two measures which are not the connective and which do not appear again. These are followed by the usual refrain and all are sung with burden syllables. The refrain thus becomes A, B, and the verse-parts C, D. These are regularly carried out for as much of the song as is given. There are no connectives that are clearly set off from the rest of the music or that can be discerned. In this respect the song does not quite conform to type. In No. 77 the prelude is only slightly different from the part that elsewhere is the refrain, and its structure melodically is very similar to the verse-part as well. Its phrases are A, B, while the verse-parts are C, D, joined to the prelude and in other places to the preceding refrains by connectives. The refrain is CA, B.

In No. 78 the prelude is A, B, of which B later appears as the refrain, while the verse-parts are C, D. The usual connectives are present. No. 79 is irregular. The prelude, A, B is followed by what I have called the prelude refrain, C. Separated from this by a connective occurs another refrain D, D. The first two verses then have E, B for their phrases and the prelude refrain as their refrain. The third verse is musically D, D and an extension, modelled frankly on the second refrain which followed the prelude. In the last song of the group we again have a prelude introduction of a little more than two measures, which is not a real phrase, followed by a part which later proves to be the refrain, A, B. The verses are somewhat different from one another, but apparently have the same refrain. Thus verse 1 is C, D, E, F, with refrain, the second, C, D, G, after which the refrain is begun again.

In No. 80 there is a brief introduction preceding the refrain AB, and this constitutes the prelude. The first and second verses begin alike but the second is shorter and substitutes G for the two phrases E and F. No. 81 stands by itself in that its prelude, A, B and an extension, is repeated in full a second time. This may be because of a fault in the record. The difference between the A phrase and the C, which is the first phrase of the verse form C, D, is not really so great as appears, while the D and B phrases are very much alike also. The differences are very subtle, but none the less, seem to be fairly well separated in the mind of the singer.

The last little group contains three songs of types different from the ordinary pisiks with or without preludes. In No. 82 we have A, B, and C phrases separated from a D phrase by a connective. This is repeated with a different connective joining the two parts. To the C phrases a few words are sung but the remaining parts are all burden syllables.

Song 83 is a two-part design, each part composed of two phrases, and the entire melody is sung three times, with intervening connectives, each time being modified somewhat. There are no refrains. The final phrase is cut off by an exclamatory passage.

The last song, No. 84, is composed of phrases A, BC, BA, B. There are no refrains although the last part of the B phrases might be called a connective.

Of the sixteen songs belonging to the undifferentiated group, eight are major, six are minor and two are irregular in tonality. Two begin on the tonic of the major scale or the third of the minor, five on the third of the major or fifth of the minor, five on the fifth of the major or seventh of the minor. One begins on the seventh of the major, another on the second, and two on the tonic of the minor.

Ten end on the third of the major or fifth of the minor, half and half. Two end on the fifth of the major, one on the second and one is uncertain. Two end on the tonic of the minor.

The general levels are, two on the tonic of the major, three on its third and four on the fifth of the minor which is the same tone, relatively; two on the fifth of the major, one on the second and one uncertain. Two are on the tonic of the minor and one is uncertain.

Nine songs commence on the first beat of the measure, four on the last, one on the last half, and two on the last half of the first beat. The great majority of them have mostly two-four metre, but there are several in which there are a fairly large number of three-four measures and one which is chiefly three-four and four-four.

Record IVC, 104

Dance Song.

Ikpakhuaq, a Puivtiq man.

Ikpakhuaq, a Puivtiq man.

Conn. Int. A

e yang-a cau-qān-ma pic-u-yu- lix-yam-mai-yum-o i ye ya- mai yang-a

Verse 1, pt. 1.

B

qim-ig miktu-vhu-yopio-u-ya- cu-ayai-ya-yi- yang-a i ye ya- a-am- a- ai ye yang-a

5 full.

C

Ref. 1

Conn. A¹

e ye yai yang e ye yai ya e yang-a qa- noqcam-na pic-u- yai- ya-yi- yang-a

Verse 1, pt. 2.

rit. B¹

i ye yangai yang-a tci-ku-li-ay-li pic-u-ya- tu-am-ai-ya-yi- yang-a e yang-a

A²

cau-qān-ma pic-u-yu. lix-yam-mai-yum-o i-ye yang-a-i yang-a ca-qu-meq-to-vhu-yopio-u-ya

Verse 2, pt. 1.

C D

tu-ayai-ya-yi- yang-a e yang-a ha-a ham-e-ye ye yang-a ha-a ham-e-ye ye

Prelude to next verse

F

yang-a ha-am-i ye ye yang-a ye ye ye ya e yang-a ha-am-a

Ref. 2

Verse 3.

E¹ F¹

tuc-a-le-yi- vi yo a-tim-ni-li- i-ma po-i yatx- yang-mam-a a-am- Refrain

Conn. D-

e ye ye yang-a ye ye ye ya e yang-a cu-na-uv-a ca-

(1) There are really two distinct songs in process of being combined. The second song is given in full in No. 70, Record IV C. 69.

No. 69. RECORD IV. C. 104

F minor to B♭ minor

Phrases				Measures	Beats
Conn. as introduction		{ a 3		1	3
V. 1. pt. 1.	{ A	{ b c a ¹ (a ²) a 2 2 2 2 3		5	11
	{ B	{ b ¹ d e 2 ³ ₄ 2 ¹ ₂ 2		3	7 ¹ ₄
Refrain	C	{ f g a ³ a ³ + 2 3 2 3		4	10
Conn. { a ⁴ 2 ³ ₄				1—	2 ³ ₄
V. 1. pt. 2.	{ A'	{ b ca a ⁵ a ⁶ ¹ ₄ 2 3 2 ¹ ₂ 2		4	9 ³ ₄
	{ B'	{ b ² e ¹ f 2 2 2		3	6
Refrain	C	{ f g a ³ a ³ + 2 3 2 3		4	10
Conn. { a 3				1	3
V. 2. pt. 1.	{ A''	{ b c a ¹ (a ⁵) a ⁶ 2 2 2 2 ¹ ₂ 2		5	10 ¹ ₂
	{ B''	{ b ³ e ² f 2 ³ ₄ 2 2		3	6 ³ ₄
Refrain	C	{ f g a ³ a ³ + 2 3 2 3		4	10
Prelude to next verse, connective included.					
Refrain	{ D	{ a h a 3 3 3		3	9
	{ E	{ i j 3 2		2	5
	F	{ k a ¹ a ⁷ 3 2 3		3	8
Conn. { a 3				1	3
Verse 3.	{ D'	{ h ¹ a ⁸ a ⁹ 2 2 2		3	6
	{ E'	{ l m a ¹⁰ 3 2 3		3	8
Refrain	F'	{ k ¹ n a ¹ a ¹⁰ a ¹¹ 2 2 2 2 2		5	10
Conn. { a ¹² - 2 ¹ ₂				1—	2 ¹ ₂
Verse 4.	D	{ h- ¹ ₂ 2 - -		-	-

In this example it is possible to see two songs undergoing the process of fusion. The second song is given in full in No. 70, which follows. It is presumably much nearer the original, or may even be the original form itself.

Certainly the version that has become attached to the first song in No. 69 is less detailed and apparently more carelessly put together. The F phrase there represents the refrain, which is C in song No. 70. It is most instructive to compare these two versions, for nothing shows more clearly how a song may deteriorate and yet retain enough of its original character to be recognizable. The prelude of the second song of No. 69 furnishes the melodic material for the ensuing verses.

The first song on the record is a *pisik* with a brief prelude which is the same as the later connectives. The refrain is short for a verse with two phrases, but this is not uncommon. The first song begins on the tonic with the first beat of the measure and ends on the same tone. The second also begins on the tonic with the first beat, and presumably should end on the same tone. The tonal range of the second tune is larger than that of the first, but their many similar tones makes for a ready combination into a homogeneous melody.

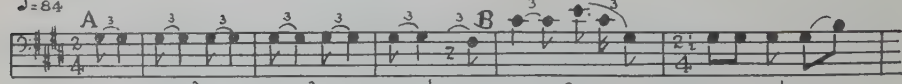
No. 70.

A Prince Albert Sound Dance Song.

Record IV C. 69.

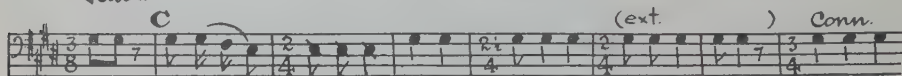
Kuniluk, a Puuvitq man.

♩ = 84



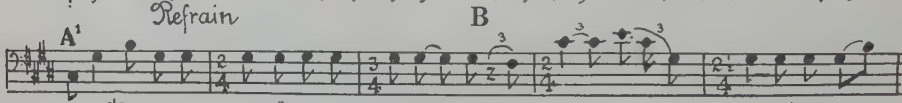
cam-na a - tum-ni-li i - ma-po-i-yatx -

Verse 1.



yan-man am-a - ai ye ye yan-a ye ye yan e ye ye ya e yan-a

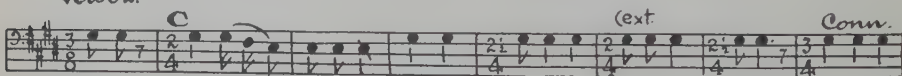
Refrain



da a⁷ b² c d

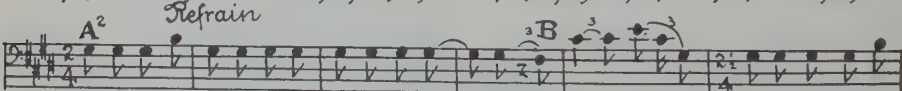
cu-nauv. a cam-na mak-ca-luy-yu - am uy - i mik-pai-yam-ni t - ma-po-i-yatx -

Verse 2.



yan-man am-a - ai ye ye yan-a ye ye yan-e ye ye yeya eyan-a

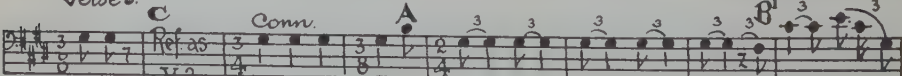
Refrain



d¹ a⁷ a⁷ b¹ c d

tu-kaq-ci-yam-ni-lum-i-piq-cey-mi-yap-ku-um-u qo-la-a-ni ma-niiq-ci-va-vak-

Verse 3.



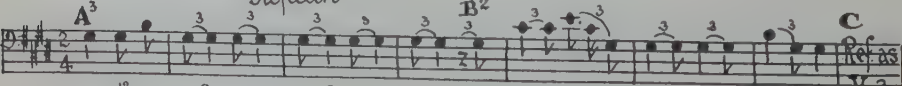
tum-a e yan-a a ha cam-na tu-tip-ka-nan-i-la-an-a in-u-ya-li-man

Verse 4



a tu-tip-ka-nan-i-lam-an-a ai ye ye yan-a ye ye yan e ye ye ya eyan-a

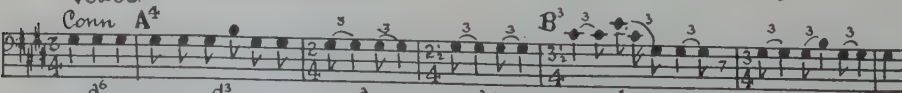
Refrain



d² a a a⁸ c a g

tau-qam-ma i-matey-li-aman-mang-i-lumi in-u-ya-li-man-a tu-tip-ka-nan-i-lan

Verse 5.



eyan-a ay-na-u-yum-mu-tiq-i-y-tu-va-qo-vum-a-an-a tau-qam-ma i-ma tuk tu-li-aman-manga a

Verse 6.

spoken:- iniyiaqoq

No. 70. RECORD IV. C. 69

C# minor tonality

Phrases				Measures	Beats
V. 1.	{ A	{	a a b	3	6
	{ B	{	1 2 2 1		
Refrain	C	{	c d a	3	7
		{	1 2 2 $\frac{1}{2}$ 1 $\frac{1}{2}$		
		{	e f a ² a ³ (a ⁴ a ⁵)	6	12
		{	1 $\frac{1}{2}$ 2 2 2 $\frac{1}{2}$ 2 2		
		Conn.	{ a ⁶ 3	1	3
V. 2.	{ A'	{	da a ⁷ b ²	3—	7
	{ B	{	3 2 2		
Refrain	C	{	c d a ¹	3	7
		{	1 2 2 $\frac{1}{2}$ 1 $\frac{1}{2}$		
		{	e f a ² a ³ (a ⁴ a ⁵ +)	6	13
		{	2 2 2 2 $\frac{1}{2}$ 2 2 $\frac{1}{2}$		
		Conn.	{ a ⁶ 3	1	3
V. 3.	{ A''	{	d ¹ a ⁷ a ⁷ b	4—	7
	{ B	{	2 2 2 1		
Refrain	C	{	c d a	3	7
		{	1 2 2 $\frac{1}{2}$ 1 $\frac{1}{2}$		
		{	e f a ² a ³ (a ⁴ a ⁵ +)	6	13
		{	2 2 2 2 $\frac{1}{2}$ 2 2 $\frac{1}{2}$		
		Conn.	{ a ⁶ 3	1	3
V. 4.	{ A	{	(d-) a a b	4—	6 $\frac{1}{2}$
	{ B'	{	1 $\frac{1}{2}$ 2 2 1		
Refrain	C'	{	c a g	3	7
		{	1 2 2 2		
		{	e f a ² h a ² (a ⁴ a ⁵ +)	7	14 $\frac{1}{2}$
		{	2 2 2 2 2 2 2 $\frac{1}{2}$		
		Conn.	{ a ⁶ 3	1	3
V. 5.	{ A'''	{	d ² a a a ⁸	4—	7
	{ B''	{	2 2 2 1		
Refrain	C	{	c a g	3	7
		{	1 2 2 2		
		{	e f a ² a ³ (a ⁴ a ⁵ +)	6	13
		{	2 2 2 2 $\frac{1}{2}$ 2 2 $\frac{1}{2}$		
		Conn.	{ a ⁶ 3	1	3

	Phrases			Measures	Beats
V. 6.	$\left\{ \begin{array}{l} A'''' \\ B \end{array} \right\}$	d^3	a	$a+$	
		3	2	$2\frac{1}{2}$	3 $7\frac{1}{2}$
		c^1	d^4	$a-$	
		$3\frac{1}{2}$	3	1	3— $7\frac{1}{2}$

This song is exceedingly regular in form. The phrases are fairly uniform in length although often made up differently, as far as measure lengths are concerned, but the analysis is not strict when it comes to splitting the triplet beats. It is a typical *pisik* without prelude, and the extensions of the refrain help by their added length to balance this with the two-phrased verse. The beginning is made on the last beat of the measure on the fifth degree of the minor scale, below the tonic. The end is on the same tone, which is the general level. The triplet rhythm is a characteristic feature, not a common one in these Eskimo songs although encountered occasionally. It is lost almost entirely in the version given in No. 69.

No 71.

Record IV C. 29.

Dance Song.

Taipān-a, Puuvtiq boy.

♩ = 80

Corrected A

cu-mun-mi e ye ye ti-kit - ca-la - u-pik oh cu-mun-mi e ye ye ā-toq-
 Verse 1. Verse 1. pt. 1 corrected.

B C

tu-ay-niy-mi ma-key-yu - ay-yuy-ti ā-toq-tu - ay-niy-mi cu-mun-mi e ye a ye e

A' B Refrain

ya e ya am-o-tik-cat capkua qey-niq-tōy-yu-it i ta-ko-ma- vak-tuy-it ā-toq-tu.
 Verse 1. pt. 2.

C (cough) (1.) A'

ay-niy-mi cu-mun-mi e ye ā ye e ya ya cu-mun-mi e ye ye ti-kit.
 Refrain Verse 2. pt. 1.

B C'

ca-la-u-pik uk-ti-ta-liy-mun-li ti-kit-ca-la-u-pik cu-mun-mi e ye ya e
 Refrain

A² B²

ya a ha e ya uk-ti-ta-liy-mut-i ti-kit- cay-mi-yama tu - pa-y- yuy-mut-i ti-
 Verse 2. pt. 2.

C (2.) A³

kit-ca-la-u-pik cu-mun-mi e e ye ha e ya uk-ti-ta-liy- mut-i tu - pa-y-
 Refrain (2.3.) (a cry)

B³ C

yuy-mut-i ti-kit-cay-mi-yama ta-u-qa-tit-ka-li toq-tu-lā-ti-vat-ka cu-mun-mi u hu!
 Ref.?

(1.) Slightly sharper from here on.

(2.) An error in beginning the verse. The song became a full half step higher, i.e., in C# from here on.

No. 71. RECORD IV. C. 29

The tonality is irregular

Phrases		Measures Beats	
V. 1. pt. 1.	{ A	{ a b c	3 6½
	{ B	{ 2 2 2 ½	3- 6
Refrain	C	{ b¹ d e	1½ 3 1½
		{ f g 3	1½ 3 3
V. 1. pt. 2.	{ A'	{ a¹ b c	3 6½
	{ B	{ 2 2 2 ½	3- 6
Refrain	C	{ b¹ d e	1½ 3 1½
		{ f - g¹	1½ 2 2 3
V. 2. pt. 1.	{ A'	{ a¹ b c	3 6½
	{ B	{ 2 2 2 ½	3 6
Refrain	C'	{ b¹ d- f¹	1½ 2 2 ½
		{ -c g² g³	1½ 3 3
V. 2. pt. 2.	{ A''	{ a² b c¹	3 7
	{ B''	{ 2 2 2½ ½	3- 5
Refrain	C	{ b² d- f²	½ 2 2 ½
		{ -e g⁴ g⁵	1½ 2 3
V. 3. pt. 1.	{ A'''	{ a³ b ef	3 7
	{ B'''	{ 2 2 3	3 6
Refrain ?	C	{ b h f³	2 2 2
		{ -e	1

The analysis starts with the correction made by the singer. The false start is given in the music merely to show what a small melodic difference will be noticed by a singer. This particular informant was nervous, as could be easily detected from the way in which he sang, so that his condition was probably accountable for the sharpening in pitch. After every error or even cough there is a rise in pitch. The cough also upset the rhythm somewhat.

In the above example the connectives are lacking although the last half of the C phrase, were it not so short without it or too long for a connective with it, might be considered as serving in this capacity.

In the first start the song begins on the fifth degree of C major, or so it sounded, but this was corrected to the sixth; in either case the beginning is on the first beat of the measure. The tone material used is very limited. It is not certain what degree would be the final note.

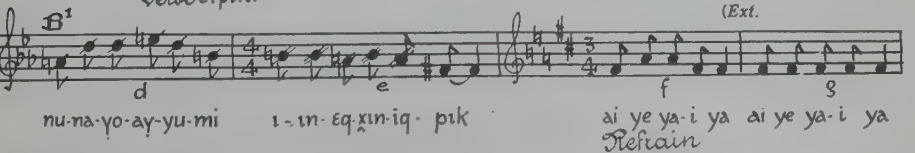
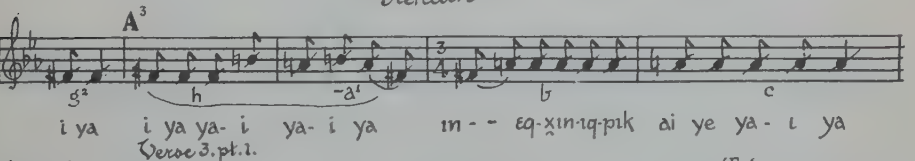
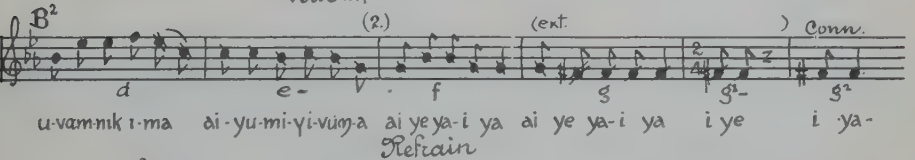
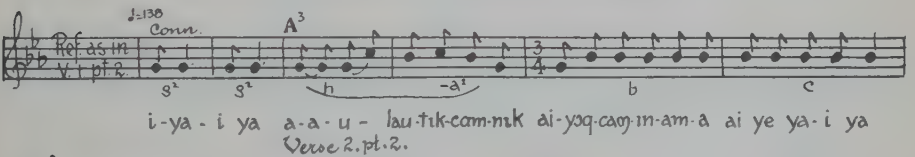
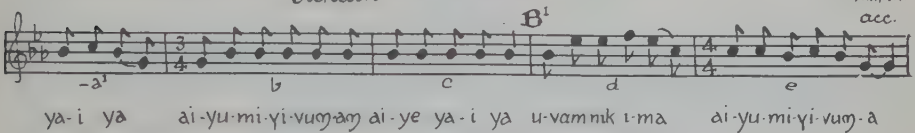
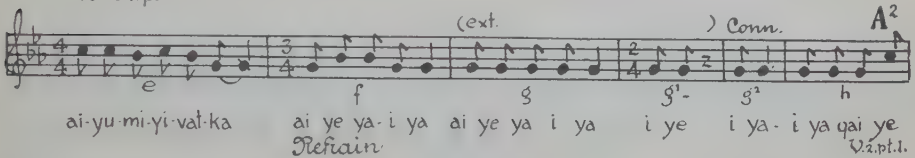
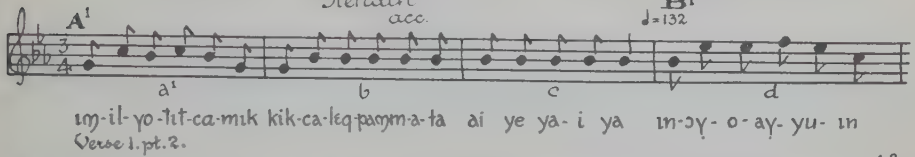
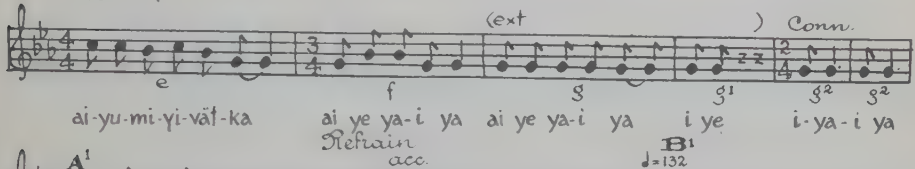
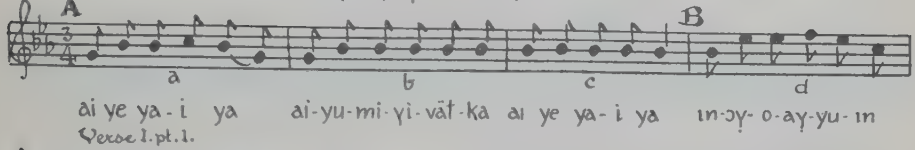
No. 72.

Record IV C. 77.

Dance Song.

Haqumyaq, a Puivtiq woman.

♩ = 126



Conn. ^{A¹}
 i ye i-ya i ya(yu) ko-ma-yo-ay-yu-in ai-yu-niq-mi-yap-kin ai ye ya- i ya
 Verse 3. pt. 2.

^{B¹}
 nu-na-yo-ay-yu-mi i-in-eq-xim-iq-pik i ya - ai ya ai ye ya i ya
 Verse 2. ^{Conn.} ^A
 Verse 4. pt. 1.

^{B¹}
 a-u-lau-tik-qaq-pik ai ye ya- i ya i-ma-yo-ay-yu-mi a-u-lau-tik-qaq-pik
 Ref. as in Verse 2.

^{A⁴}
 i-ya - i ya i-ma-yo-ay-yu-mi a-u-lau-tik-qaq-yam-a ai ye ya- i ya
 Verse 4. pt. 2.

^{B²} ^{A³}
 ta-u-yo-ay-yu-nun ti-i-ki-qä-ti-vik ai ye ya- i ya ai ye ya- i ya i ye yai ya i ya
 Refrain ^{Verse 5. pt. 1.}

^{B-}
 ya- i ya ki- leq-tu-aq-pik ai ye ya- i ya ki- i-niy-mun ki- leq-tu-aq-pik

(1) (ext.) ^{Conn.} ^{A²}
 ai ye ya i ya ai ye ya- i ya i-ya- i ya ki- i-niy-mun ki- leq-tu-a-ya-ma
 Refrain ^{Verse 5. pt. 2.}

^{B³} (2.) (Ext.)
 ai ye ya- i ya am-o-tik-cam-nik ki-cen-ig-niq-pik ai ye ya- i ya ai ye ya- i ya
 Refrain

^{Conn.} ^{A²} ^{B⁴}
 i ya i ya qa- i ya- i ya ai-yu-mi-yi-vät-ka ai ye ya- i ya tiq-mi-yo-ci-ay-yu-in
 Verse 6. pt. 1.

Ext. Conn. +A¹

ai-yu-mi-yi-vāt-ka ai ye ya i ya ai ye ya i i-ya i ya u-vam-
 Refrain V. 6. pt. 2.

B

a-u-lau-tip-tal-i a-u-lau-tik-qam-ma-ta ai ye ya i ya tim-mi-yo-ci ay-yun ai-yu-mi-yi-vāt-ka

(1) Not heard clearly.

(2) Note this regular measure.

NO. 72. RECORD IV. C. 77

(?)

E^b major tonality

Phrases		Measures	Beats
V. 1. pt. 1. and Refrain.	A	{ a b c 3 3 3	3 9
	B	{ d e f (g g ¹) 3 4 3 3 3	5 16
Conn.		{ g ² g ² 2 2	2 4
V. 1. pt. 2. and Refrain.	A'	{ a ¹ b c 3 3 3	3 9
	B'	{ d e f (g g ¹ -) 3 4 3 3 2	5 15
Conn.		{ g ² h 2 1	1 3
V. 2. pt. 1. and Refrain.	A''	{ -a ¹ b c 1 2 3 3	3 9
	B'	{ d e f (g g ¹ -) 3 4 3 3 2	5 15
Conn.		{ g ² g ² 2 2	2 4
V. 2. pt. 2. and Refrain.	A'''	{ h -a ¹ b c 2 2 3 3	4 10
	B''	{ d e- f (g g ¹ -) 3 3 3 3 2	5 14
Conn.		{ g ² g ² 2 2	2 4

Phrases		Measures	Beats
V. 3. pt. 1.	{ A'' ' }	4	10
and			
Refrain.	{ B' }	5	15
	$\left\{ \begin{array}{cccc} h & -a^1 & b & c \\ 2 & 2 & 3 & 3 \end{array} \right\}$ $\left\{ \begin{array}{cccc} d & e & f & (g \quad g^1-) \\ 3 & 4 & 3 & 3 \quad 2 \end{array} \right\}$		
	Conn. {	2	3½
	$\left\{ \begin{array}{cc} g^2 & g^3 \\ 2 & 1\frac{1}{2} \end{array} \right\}$		
V. 3. pt. 2.	{ A' }	3	9½
and			
Refrain.	{ B' }	5	15
	$\left\{ \begin{array}{ccc} a^1 & b & c \\ \frac{1}{2} & 3 & 3 \end{array} \right\}$ $\left\{ \begin{array}{ccc} d & e & f \quad (g \quad g^1-) \\ 3 & 4 & 3 \quad 3 \quad 2 \end{array} \right\}$		
	Conn. {	2	4
	$\left\{ \begin{array}{cc} g^2 & g^2- \\ 2 & 2 \end{array} \right\}$		
V. 4. pt. 1.	{ A }	3	9
and			
Refrain.	{ B' }	5	15
	$\left\{ \begin{array}{ccc} a & b & c \\ 3 & 3 & 3 \end{array} \right\}$ $\left\{ \begin{array}{ccc} d & e & f \quad (g \quad g^1-) \\ 3 & 4 & 3 \quad 3 \quad 2 \end{array} \right\}$		
	Conn. {	1	3
	$\left\{ \begin{array}{cc} g^2 & h \\ 2 & 1 \end{array} \right\}$		
V. 4. pt. 2.	{ A'' '' }	3	9½
and			
Refrain.	{ B'' }	5	14
	$\left\{ \begin{array}{ccc} -a^1 & b+ & c \\ 1 & 2 & 3\frac{1}{2} \quad 3 \end{array} \right\}$ $\left\{ \begin{array}{ccc} d & e & f \quad (g \quad g^4) \\ 3 & 3 & 3 \quad 3 \quad 2 \end{array} \right\}$		
The connective was omitted here.			
V. 5. pt. 1.	{ A'' ' }	4	10
and			
Refrain.	{ B- }	4	13
	$\left\{ \begin{array}{ccc} h & -a^1 & b \quad c \\ 2 & 2 & 3 \quad 3 \end{array} \right\}$ $\left\{ \begin{array}{ccc} d & e & f^1 \quad (g) \\ 3 & 4 & 3 \quad 3 \end{array} \right\}$		
	Conn. {	1	3
	$\left\{ \begin{array}{cc} g^2 & h \\ 2 & 1 \end{array} \right\}$		
V. 5. pt. 2.	{ A'' '' }	3	9½
and			
Refrain.	{ B'' '' }	5	13
	$\left\{ \begin{array}{ccc} -a & b+ & c \\ 1 & 2 & 3\frac{1}{2} \quad 3 \end{array} \right\}$ $\left\{ \begin{array}{ccc} d & e & f^1 \quad (g \quad x) \\ 3 & 3 & 3 \quad 3 \quad 1 \end{array} \right\}$		
	Conn. {	1	3
	$\left\{ \begin{array}{cc} g^2 & h \\ 2 & 1 \end{array} \right\}$		
V. 6. pt. 1.	{ A'' }	3	9
and			
Refrain.	{ B'' '' }	4	14
	$\left\{ \begin{array}{ccc} -a^1 & b & c \\ 1 & 2 & 3 \quad 3 \end{array} \right\}$ $\left\{ \begin{array}{ccc} d & e & f^1 \quad (g-) \\ 3 & 4 & 3 \quad 4 \end{array} \right\}$		
	Conn. {	2	4
	$\left\{ \begin{array}{cc} g^2 & g^2 \\ 2 & 2 \end{array} \right\}$		

Phrases				Measures	Beats
V. 6. pt. 2.	{ A'	{	g ⁵ a ¹ b+ c	4	12½
and			3 3 3½ 3		
Refrain.	{ B	{	d e - - - -	-	-
			3 3		

The more one studies this melodious and well-balanced tune, the more interesting points one discovers. The song belongs to that rare type in which the refrain is one and indivisible with the second phrase of the verse part. In most cases the refrain is very regular but there are one or two exceptions. It is designated by brackets over the letters, for it comprises not only the extension, but the last measure of the phrase proper. On the whole the structure is three-part, not only as to the number of phrases in the verse part, but as to the number of measures in the phrase and beats in the measure, although there are some outstanding exceptions. The three-measure phrases overlap in the case of the second phrase of the verse proper and the refrain, and the connectives, as usual, have at most two measures. The melodic structure of the first and second phrases is very interesting, with the almost perfect melodic sequence that appears in the second phrase, to balance the first. The refrain closes these two phrases very effectively from the melodic standpoint, although it is occasionally rather short. The connectives vary according to whether or not the verse begins with an accented syllable.

The song starts on the third degree, on the first beat of the measure, and ends on the same tone, which is the general level, that is, if we accept the end of the final verse as being like that already given. There is a gradual shift of pitch which is confusing and was disregarded entirely in the analysis, as it certainly could not have been intentional. In the course of the song there is a drop of half a step.

F DA
 qa·i ya i ye ye yay i ya i yai qa·i ya i ye ye i-ya-ya
 (ext.) Conn. A
 yi ye yay i ya a qa a qa-a-i ya qa i ya qa-i ya i ye ye ya ya tu-cuk-
 Verse 2, pt. 1. Dal. ~~8~~ al Fine.
 B
 ci-naq-pi-yin nu-na-nun i-mug-a a-vat-ip-tug-nu-ti-i

(1) These notes, and consequently, a beat, were omitted on the repeat.

No. 73. RECORD IV. C. 36

C # minor tonality

Phrases		Measures	Beats
V. 1. pt. 1.	{ A	{ a a ¹ b c	4 9
	{ B	{ d e f	3 9
		{ 3 3 3	
Refrain 1.	{ C	{ f ¹ g	2 6
		{ 3 3	
	{ D	{ h a ² b ¹ b ²	4 8
		{ 2 2 2 2	
	{ DA	{ b ³ a ³ a ¹ (b ⁴) b ⁵	5 12½
		{ 2 2 3 3 2½	
	Conn.	{ b ½ 3	1+ 3½
V. 1. pt. 2.	{ E	{ a ³ a ¹ b ⁷	3 8
		{ 3 2 3	
	{ D'	{ i a ⁴ b ³ b (b ⁸)	5 12
		{ 2 3 2 2 3	
	Conn.	{ b ¹ b ⁹ 2 2	2 4
Refrain 2.	{ F	{ b j b ¹ b ⁹	4 8
		{ 2 2 2 2	
V. 1. pt. 3.	{ G	{ a ⁵ b c ⁸ b ⁹	4 8
		{ 2 2 2 2	
	{ D''	{ i ¹ a ⁶ b ³ b	4 8
		{ 2 2 2 2	

Phrases		Measures	Beats
Refrain 3.	{ H	{ g ¹ a ⁷ a ⁸ b ¹⁰ 2 2 2 2	4 8
	{ D''	{ i ² a ⁸ b ³ + 2 2 3	3 7
	{ F	{ b i b ¹ b ⁹ 2 2 2 2	4 8
	{ DA	{ b ³ a ⁸ a ⁸ b ¹¹ (b ¹ b ⁵) 2 2 2 2 2 2 $\frac{1}{2}$	6 12 $\frac{1}{2}$
	Conn.	{ b ⁶ $\frac{1}{2}$ 3	1+ 3 $\frac{1}{2}$
V. 2. pt. 1.	{ A	{ a ⁹ a ¹ b c ¹ 3 2 2 1 $\frac{3}{4}$	4— 8 $\frac{3}{4}$
	{ B	{ d ¹ e ¹ f $\frac{1}{4}$ 3 3 2	3 8 $\frac{1}{4}$
Refrain 1.	{ C	{ f ¹ g 3 3	2 6
	{ D	{ h a ² b ¹ b ² 2 2 2 2	4 8
	{ DA	{ b ³ a ⁸ a ¹ (b ⁴) b ⁵ 2 2 3 3 2 $\frac{1}{2}$	5 12 $\frac{1}{2}$
	Conn.	{ b ⁶ $\frac{1}{2}$ 3	1 3 $\frac{1}{2}$
V. 2. pt. 2.	{ E	{ a ³ a ¹ b ⁷ 3 2 3	3 8
	{ D'	{ i a ⁴ b ³ b (b ⁸) 2 3 2 2 3	5 12
Refrain 2.	F	{ b — — — — 2	— —
	Conn.	{ b ¹ b ⁹ 2 2	2 4

This is a rather unusual form, in that there are three parts to each verse and each has its own refrain. There is no prelude and no connective between the second and third parts of the verse although there are connectives between the first and second and between the verses. Refrains 1 and 2 are totally different although the second resembles a little the last phrase of the first refrain. The third is composed of the material of the two previous refrains, introduced by a new phrase H. The interesting point is that the H is substituted for C of the first refrain which is really an extension of the first verse, while H is an independent phrase. The two phrases which constitute the latter part of the first refrain are, in the case of the third, separated, and the material which constitutes the second refrain, that is, the F phrase, is placed between them so that the complete third refrain is H, D, F, DA.

The song begins on the third of the minor scale, or the tonic of the major, on the first beat of the measure. It is unfinished, the last measure that can be heard being the first of Refrain 2. We should suppose, however, that the end is on the first degree of the minor as it is in the third refrain of the first verse.

No 74

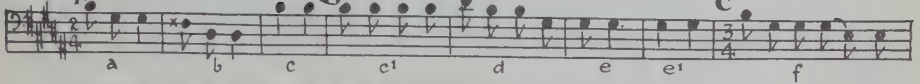
Record IV C. 44.

Dance Song.

Qalyayana, Coppermine River.

♩. 84

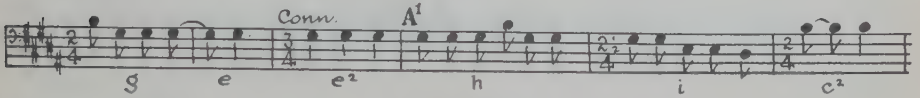
A



u-vam-a ye ye ye yam-a tä-ti-yi-vam-mam-a e ye ye ye yam-a e ye ye ye yam

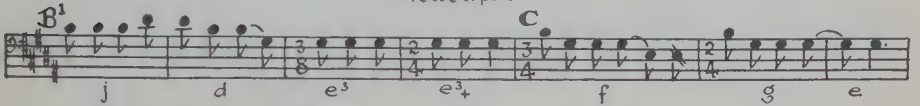
Prelude

Refrain



e ye ye ye ya e-yam-a tä-ti-yi-vam-mam-a nä-lu-lek-pak-ik - pu-um-u

Verse 1. pt. 1.



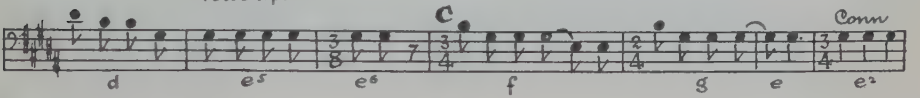
qo-ät-i-aq-puy-ti nä-lu-lek-pak-ik - pu-um-u e ye ye ye yam e ye ye ye ya

Refrain



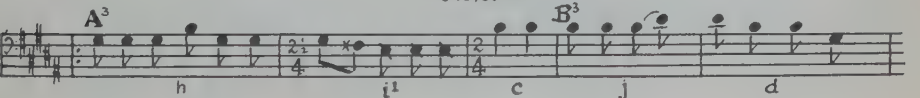
e-yam-a tä-u-qa-tit-ka-li u-luv-ya-caq-ci-ma-tam-a qo-ät-i-aq-

Verse 1. pt. 2.



puy-ti nä-lu-lek-pak-ik-pu-um-u e ye ye ye yam e ye ye ye ya e-yam-a

Refrain



tä-ti-yi-vam-mam-a ti-kik-ca-liy-niy-mim-i cä-vik-yu - yu-nun ti-kik-

Verse 2. pt. 1.

cä-vik-cam-nik-om-a ic-u-ma-vlug-a-liy-i ku-cu-ya - luy-ti cä-pi-

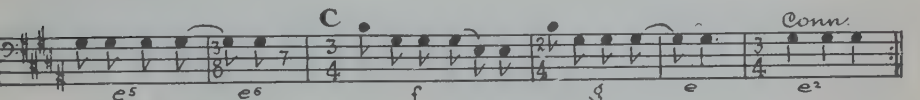
Verse 2. pt. 2.

tä-ti-yi-vam-mam-a ti-kik-ca-liy-niy-mim-i kã-nu-yay - yu-nun ti-kik-

Verse 3. pt. 1.

u-luk-cam-nik-om-a

Verse 3. pt. 2.



ca-liy-niy-mim - i

lik-pa-ki-yam - a

ca-liy-niy-mim - i

Ref. { e ye ye ye yam e ye ye ye ya e-yam-a
 e ye ye ye yam e ye ye ye ya e-yam-a
 e ye ye ye yam e ye ye ye ya e-yam-a

No. 74. RECORD IV. C. 44

G # minor tonality

Phrases					Measures	Beats			
Prelude	{ A	{	a	b	c	3	6		
			2	2	2				
	{ B	{	c ¹	d	e	e ¹	4	8	
Refrain	C	{	2	2	2	2			
			f	g	e		3	7	
			3	2	2				
Conn.					{	e ²	1	3	
V. 1. pt. 1.	{ A'	{	h	i	c ²	3	7½		
			3	2½	2				
	{ B'	{	j	d	e ³	e ³ +	4	7½	
Refrain	C	{	2	2	1½	2			
			f	g	e		3	7	
			3	2	2				
Conn.					{	e ¹	e ⁴	2	4
V. 1. pt. 2.	{ A''	{	h-	e ⁵	i-	c	4	8	
			2	2	2	2			
	{ B''	{	j	d	e ⁵	e ⁶	4	7½	
Refrain	C	{	2	2	2	1½			
			f	g	e		3	7	
			3	2	2				
Conn.					{	e ²		1	3
V. 2. pt. 1.	{ A'''	{	h	i ¹	c	3	7½		
			3	2½	2				
	{ B'''	{	j	d	e ⁵	e ⁶	4	7½	
Refrain	C	{	2	2	2	1½			
			f	g	e		3	7	
			3	2	2				
Conn.					{	e ²		1	3

This last verse-part is the exact pattern for the remainder, through the second part of the third verse, so that it does not seem necessary to prolong the analysis. While the first part was designated a prelude in the text, it seems more like a verse. There is apparently nothing in the words, nor in the music, to set it apart. If it really is the first part of verse 1, then the song is carried through the first part of the fourth verse.

The song begins on the third degree of the minor with the first beat of the measure and ends on the tonic, and with the connective. It seems to be an unusually regular pisik of the type without prelude.

No. 75
Record IV C. 72.

♩ = 82

Glo Dance Song.

Haqunyaq, a Puivliq woman.

A

a-i - ya cu-mun-ki-a-li at - ci-a-ya nay-lik-tu a-yi-va-ya a-i ya-ai
Verse 1. pt. 1. Refrain Conn.

B

ai ye ye ya qa-i ya a-i yai ya-i ya-i yai ya-i ya a-ai ye i yai-
Verse 1. pt. 2.

C

i-yai ci-lay-yu-aq qe-qu-ci-ca. u-ya-lm-man at - ci-a-ya nay-lik-tu a-

B

yi-va-ya a-i ya-ai a ye ye qa qa-i ya a-i yai ya-i ya-i yai a ya-i yai
Refrain

Conn.

C¹

i-yai i-yai a-i ya cu-mun-ki-a-lu nai-ya-ya-li u-ti-ye-E-yi-va-ya
Verse 2. pt. 1. acc.

B

a-i ya-ai a ye ye ya qa-i ya a-i yai ya-i ya-i yai ya-i ya-i a ye
Refrain

Conn.

C²

i-yai i-yai ta-u-yu-it qim-nu-yu-am-mom-ma nai-ya-ya-li u-ti-ye-yi-va-ya
Verse 2. pt. 2. acc.

B

a-i ya-i a ye ye ya qa-i ya a-i yai ya-i ya-i ya-ai ya-i i ya-
Refrain Verse 3. pt. 1. Conn.

C³

i yai a-i ya cu-mun-ki-a-lu ca-ni-le-ya u-ti-ye-E-yi-va-ya
acc.

♩ = 110
B¹
 e (alt) f s³ c¹ c² s³ k
 a-i ya i a ye ye ya qa-i ya a-i yai ya-i ya-i ya ye i ya-
 Refrain 3.pt.2.

rit. ♩ = 104
C⁴
 c² f⁴ s³ c⁵ s⁵
 a-i-yai li-yum-ij-um tu. talx - yat-mam-a cä-ni-le-ya u-ti-ye-ε-ε-

B
 i e (alt) f s³ c¹ c² s³
 yi-va-ya a-i ya i a ye ye ya qa-i ya a-i ya a-1 ya-i ya-i
 Refrain

C⁵
 j¹ c¹ f¹ 1 i
 it-i-ya-a-i yai a-i ya cu-mun-ki-a-lu tu-pam-ni-lu in-εq-tu-i-yi-vum-a
 Verse 4. pt. 1.

B
 e f s³ c¹ f¹ m¹ n¹
 a-i yai a ye ye ya qa-i ya a-i ya a-i ya-i ya-i u hu u i ya
 Refrain Conn. 4.pt.2.

C⁶
 g⁶ c² f g³ k c² k e
 i ya ci-le-ti-yat-a-uq qa-i-yain-mim-man tu-pam-ni-lu in-εq-tu-i (yi-vum-a etc.)

(1) Not really pitched.

No. 75. RECORD IV. C. 72

D minor tonality

Phrases		D minor tonality						Measures	Beats			
V. 1. pt. 1.	A	{	a	b	c	d			4	11 $\frac{1}{4}$		
Refrain	B		1	2 $\frac{1}{2}$	2 $\frac{1}{2}$	3	2 $\frac{1}{4}$			6	14 $\frac{1}{2}$	
				e	f	g	c ¹	f ¹	g ¹			
			2	2	2	2	3	3 $\frac{1}{2}$				
			Conn. {						h	g ²	2	3 $\frac{1}{2}$
									2	1 $\frac{1}{2}$		
V. 1. pt. 2.	C	{	c ²	f	b ¹	c ³	i			5	12 $\frac{1}{2}$	
Refrain	B		2	2	3	3 $\frac{1}{2}$	2			6	13 $\frac{1}{2}$	
				e	f	g ³	c ¹	c ⁴	g ⁴			
			2	2	1 $\frac{1}{2}$	2	3	3				
			Conn. {						j	g ²	2	3 $\frac{1}{2}$
									2	1 $\frac{1}{2}$		
V. 2. pt. 1.	C'	{	c	f ²	c ⁵	g ⁵	i-			5	10 $\frac{1}{2}$	
Refrain	B		2	3	2	2	1 $\frac{1}{2}$			6	14 $\frac{1}{2}$	
				e	f	g	c ¹	c ⁴	g ¹			
			2	2	2	2	3	3 $\frac{1}{2}$				
			Conn. {						c ⁶	g ⁶	2	4
									2	2		

Phrases		Measures		Beats
V. 2. pt. 2.	C''	{	c ² c ⁵ g c ⁵ g i 2 2 2 2 2 2	6 12
Refrain	B	{	e ² f ³ g ³ c ¹ c ⁷ g 2 2 1½ 2 3 2	6 12½
		Conn.	{ g ⁶ g ² 2 1½	2 3½
V. 3. pt. 1.	C'''	{	c f ² c ⁵ g ⁵ i+x? 2 3 2 2 2 1	6? 12
Refrain	B'	{	e (alt.) f g ³ c ¹ c ² g ⁸ 2 2 1½ 2 2 2	6 11½
		Conn.	{ k g 2 2	2 4
V. 3. pt. 2.	C''''	{	c ² f ⁴ g c ⁵ g ⁵ i 2 2 2 2 2 2	6 12
Refrain	B	{	e (alt.) f g ³ c ¹ c ² g ⁹ 2 2 1½ 2 2 2½	6 12
Connective omitted.				
V. 4. pt. 1.	C'''''	{	j ¹ g c ¹ f ² l g ⁵ i 2 2 2 3 2 2	7 15
Refrain	B	{	e f g ³ c ¹ f ¹ -m ? 2 2 1½ 2 2 2	6? 11½?
		Conn.	{ n g ⁶ 2 2	2 4
V. 4. pt. 2.	C''''''	{	c ² f g-ke ke 2 2 2 2 2	5 10

The connectives are the most variable of the larger features of this song. Musically, it is a typical *pisik* with prelude, for the phrase A is not again repeated and C takes its place. The poetry, however, introduces the verse at once, so that from the standpoint of words there is no prelude. Both verse and refrain are shorter than usual, only a phrase each in length.

The song is minor in tonality but there is a constant shift of general pitch due to untrue singing so that an absolute analysis was difficult to obtain. The lettering would have been far more confusing than it is had the off-pitches not been disregarded and the same letter given to measures that were obviously intended to represent similar situations, musically speaking. The c measures contain both the major and the minor third. Whether this is due to off-pitch singing or not one cannot say positively. There is a bad shift at the end of verse 1 part 1 which could hardly be accounted for except by some irregular behaviour of the phonograph. Thus the first measure of the phrase B' has been lettered e alt. (altered) for it was obviously intended to be e.

Hagunraq had very few distinct tunes. Nearly all that she sang are more or less the same so that this song will be found to have many variants.

It commences on the final beat of the measure and if the tonality is D minor then on the third of the minor scale. According to the ending of the refrains, and, disregarding the shift in pitch, the end would occur on the first degree of the minor scale.

Dance Song.

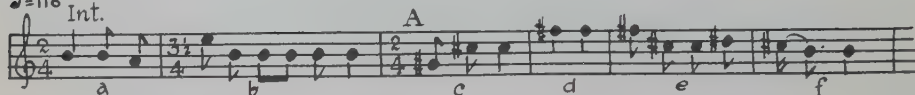
No. 76.

Record IV C. 53 c.

Aqxiataq, a Noahoyniq man

♩ = 116

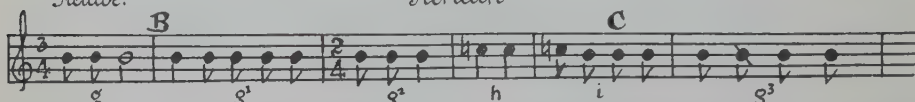
Int.



ye yam-a am-a i ye i ye e yam-a ye ya-am-a ye ye ya ye

Prelude.

Refrain

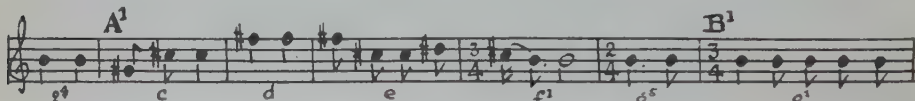


eyam-a ya e ye ye ye e yam-a ye ya-am-a ma-ney-mik ka pu-tuk-

Verse 1. pt. 1.

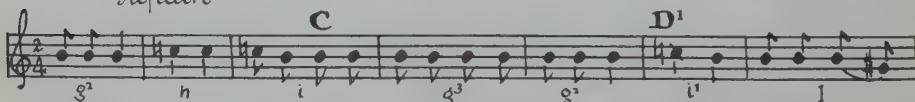


i-ma ci-kin-a ka qi-vim-a qam-a ye yam-am-am-a ye ya-am-a a ye



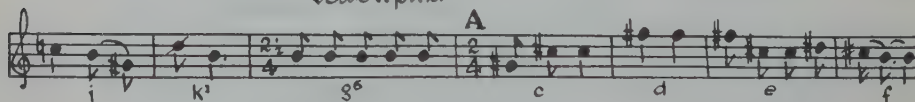
ya ye e yam-a ye ya-am-a ye ye ya ye am-e ya-a ye ye ye

Refrain

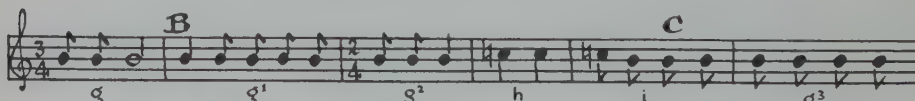


eyam-a ye ya am-e qoi-yam-i ka qoi-ya-qim-am-a ye yam-am-am-a

Verse 1. pt. 2.

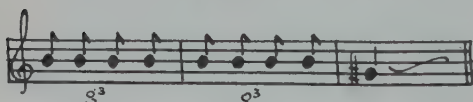


ye ya-am-a ye ya-a ye e e yam-a ye ya-am-a ye ye ya ye



e yam-a ya e ye ye ye e yam-a ye ya-am-a ma-ney-mik ka pu-tuk-

Verse 2. pt. 1.



i-ma ci-kin-a ka qi-vim-a

No. 76. RECORD IV. C. 53c

E major tonality

Phrases								Measures	Beats
Prelude introduction	{	a	b					2	5½
		2	3½						
Refrain	{ A	c	d	e	f	g		5	11
	{ B	2	2	2	2	3			
		g¹	g²	h	i			4—	8
		3	2	2	1				
V. 1. pt. 1.	{ C		g³	g³	g³	g²		4	9
	{ D	1	2	2	2	2			
			g⁴	g²	j	k	g⁴	5	10
			2	2	2	2	2		
Refrain	{ A'	c	d	e	f¹	g⁵		5	11
	{ B'	2	2	2	3	2			
		g¹	g²	h	i			4—	8
		3	2	2	1				
V. 1. pt. 2.	{ C-		g³	g²				2	5
	{ D'	1	2	2					
			i¹	l	j	k¹	g⁶	5	10½
			2	2	2	2	2½		
Refrain	{ A	c	d	e	f	g		5	11
	{ B	2	2	2	2	3			
		g¹	g²	h	i			4—	8
		3	2	2	1				
V. 2. pt. 1.	C	{	g³	g³	g³	?		4—	8
		1	2	2	2	1			

The prelude proper is a very brief introduction, although as customary the refrain is also given with it. It was not indicated in the text whether or not the verses were subdivided, but the words would suggest the division that has been made here. The C phrase and the first part of the D in the second part of the first verse are altered melodically and in length from those in the first part. The song begins on the fifth degree of the major scale and on the down beat, but the tonality is not positively established for the tonic occurs only once, in the second measure of the song. According to the ends of the previous refrains the final note should be the fifth degree also.

No. 77.

Record IV. C. 28.

♩ = 92

Dance Song.

Aneyaq, Coronation Gulf.

A

a b b¹ c b² e f

u-vu- na tat- vu-na ai yi ya ai yi ya-a - a-a yi yi ya

Prelude

B

g h b³ b⁴ b⁵ b⁶ h¹

yi a-a-a- a yi ya yi ya ya yi ya i ya i ya u-vu- na tat-

Verse 1.

C

b¹ c b⁷ b⁵ c b⁶ b⁸

vu-na qo-vi-yi-la- u-yi-vum-a tuc-ay-a-tay-niy-mi ta- ye-o-mi

D

b⁸ b⁹ b⁸ b⁹⁺ h¹ b¹ c

u-nay-na-u- ta-it qa-u-ma-yoy-yu-it u-vu- na tat- vu-na a i yi

Refrain

B

b¹ e f g h b¹ b⁵⁻

ya a-i yi ya-a a yi yi ya yi a-a-a a yi ya yi ya ya yi ya

Conn.

C

b⁵ b⁶ h¹ b¹ c b⁷ b⁵⁻

i ya i ya u-vu- na tat- vu-na qo-vi-yi-la-u-yi- vum-a

Verse 2.

D¹

h² b⁹⁺ b¹⁰ b⁸ b⁹⁺ h¹

tuc-aya-tay-niy-mi a-ki-lin-iy-mi-um cav-yi-caq-tay- yu-it u-vu- na tat-

Refrain

B

b¹¹ c b² e f g h

vu-na a-i yi ya a i yi ya- a a yi ya yi a a a a yi ya yi

(ext.)

Conn.


C¹

b b⁵⁺ b⁵ b⁸ h³ b¹ c

ya ya i ya i ya i ya u- vu- na tat- vu-na qo-vi-yi-

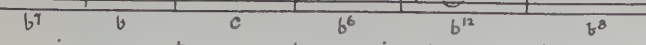
Verse 3.

D¹ (ext.)



la - u - yi - vum - a tuc - ay - a - tay - nio - mi qaiy - niy - mi - um ay - na - u - ta - (ti) am -

CA (1)



o - tioy - nik - toy - yu - it u - vu - na tat - vu - na a a

Refrain

(1) This song was not finished.

No. 77. RECORD IV. C. 28

G ♭ major tonality

Phrases		C ♯ Major Tonality						Measures	Beats	
Prelude	$\left\{ \begin{array}{l} A \\ B \end{array} \right.$	$\left\{ \begin{array}{l} a \quad b \quad b^1 \quad c \quad b \\ 1\frac{1}{2} \quad 2 \quad 2\frac{1}{2} \quad 2 \quad 2\frac{1}{2} \\ e \quad f \quad g \quad h \quad (b^3 \quad b^4) \\ 3 \quad 2 \quad 2 \quad 2 \quad 2\frac{1}{2} \quad 2 \end{array} \right.$	Conn. $\left\{ \begin{array}{l} b^5 \quad b^6 \\ 2 \quad 2 \end{array} \right.$						5	10 $\frac{1}{2}$
									6	13 $\frac{1}{2}$
									2	4
V. 1.	$\left\{ \begin{array}{l} C \\ D \end{array} \right.$	$\left\{ \begin{array}{l} h^1 \quad b^1 \quad c \quad b^7 \quad b^5- \\ 3 \quad 2\frac{1}{2} \quad 2 \quad 2 \quad 2 \\ c \quad b^6 \quad b^8 \quad b^8 \quad b^9 \quad (b^8 \quad b^9+) \\ 2 \quad 2 \quad 2 \quad 2 \quad 1\frac{1}{2} \quad 2 \quad 2 \end{array} \right.$							5	11 $\frac{1}{2}$
									7	13 $\frac{1}{2}$
Refrain	$\left\{ \begin{array}{l} CA \\ B \end{array} \right.$	$\left\{ \begin{array}{l} h^1 \quad b^1 \quad c \quad b^2- \\ 3 \quad 2\frac{1}{2} \quad 2 \quad 2 \\ e \quad f \quad g \quad h \quad (b^1 \quad b^5-) \\ 3 \quad 2 \quad 2 \quad 2 \quad 2 \quad 2 \end{array} \right.$	Conn. $\left\{ \begin{array}{l} b^5 \quad b^6 \\ 2 \quad 2 \end{array} \right.$						4	9 $\frac{1}{2}$
									6	13
									2	4
V. 2.	$\left\{ \begin{array}{l} C \\ D' \end{array} \right.$	$\left\{ \begin{array}{l} h^1 \quad b^1 \quad c \quad b^7 \quad b^5- \\ 3 \quad 2\frac{1}{2} \quad 2 \quad 2 \quad 2 \\ h^2 \quad b^9+ \quad b^{10} \quad b^8 \quad b^9+ \\ 2 \quad 2 \quad 3 \quad 2 \quad 2 \end{array} \right.$							5	11 $\frac{1}{2}$
									5	11
Refrain	$\left\{ \begin{array}{l} CA \\ B \end{array} \right.$	$\left\{ \begin{array}{l} h^1 \quad b^{11} \quad c \quad b^2- \\ 3 \quad 2 \quad 2 \quad 2 \\ e \quad f \quad g \quad h \quad (b \quad b^5+) \\ 3 \quad 2 \quad 2 \quad 2 \quad 2 \quad 3 \end{array} \right.$	Conn. $\left\{ \begin{array}{l} b^5 \quad b^8 \\ 2 \quad 1\frac{1}{2} \end{array} \right.$						4	9
									6	14
									2—	3 $\frac{1}{2}$
V. 3.	$\left\{ \begin{array}{l} C' \\ D' \end{array} \right.$	$\left\{ \begin{array}{l} h^3 \quad b^1 \quad c \quad b^7 \quad b^8 \\ \frac{1}{2} \quad 3 \quad 2\frac{1}{2} \quad 2 \quad 2 \quad 2 \\ c \quad b^5 \quad b^{12} \quad b^8 \quad b^{13} \quad (b^8 \quad b^9-) \\ 2 \quad 2 \quad 2 \quad 2 \quad 2 \quad 2 \quad 1\frac{3}{4} \end{array} \right.$							5	12
									7	13 $\frac{3}{4}$
Refrain	CA	$\left\{ \begin{array}{l} h^1 \quad b^{11} \quad c \\ 3 \quad 2 \quad 1 \end{array} \right.$	— — — —						—	—

The song is typical of the *pisik* with prelude. The refrain derives its melodic material from the prelude, and as to words they are exactly the same. The beginning is made on the last half of the next-to-the-last beat, on the third degree, and according to the end of the refrain for the second verse, the song should end on the fifth. This is the general level.

No 78.

Record IV C. 71.

A Prince Albert Sound Dance Song. ⁽¹⁾

Ikpakhuaq, a Puivhiq man.

♩ = 92

A (ext.)

ai yam-e ye yam-a ye yam-e yai ya-a a-i yam-e ya yam-a

Prelude.

B *Conn.* **C**

ai yam-e yam-e ya e yam-e ya e yam-e ya e yam-a ki-piq-cu-cum

Refrain *Verse 1. pt. 1.*

D *B¹*

a-to-yi-yam-a nay-yut-yum-li cam-ming-mam-a yam-e yam-a

Refrain as above but omitting note in ()

Conn. **C¹** **D¹**

e yam-a ca-nix-u-ili-moy i-yi-yi-yi-yam-a qay-yu-a-li iy-ti-leq-pi-yu

Verse 1. pt. 2.

Conn. **C**

u u u u u u u u a e yam-a ki-piq-cu-cum a-to-yi-yam-a

Verse 2. pt. 1.

D² *B*

ney-yu-tit-i cam-ming-mam-e yam-e ai yam-e yam-e ya e yam-e yam-e

Refrain

Conn. **C¹** **D**

yam-e ya e yam-a tu-loy-i-yak-in i-yi-yi-yit-kam-a muk-cum-nun-li

Verse 2. pt. 2.

B

ai-tam-ai-yaq-pinyam-e ya ai yam-e yam-e ya e yam-e yam-e e yam-a

Refrain

Conn. **C²**

spoken: e yam-a ki-piq-cu-cum a-to-yi-yam-a

Verse 3. pt. 1.

D² **B**

Refrain as in V. 2. pt. 2. spoken:

qey-net-u-vli cam-ming-man-e-yam-e-yam-a jen-ei kamhiyyuaymutanik
 atotunuyoyivog

Conn. **-C¹** **D³**

e-yam-a cat-quk-i-liq-i i-yi-yi-yit-kam-a mik-cim-nun-li o-kumai-yaq-pin
 Verse 3. pt. 2.

Conn. **C**

spoken: na-yyuk-in cat-quy-yit-kin (Refrain omitted here) e-yam-a ki-piq-cu-cum a-to-yi-yam-a
 Verse 4. pt. 1.

D⁴ **B¹**

Refrain as in V. 2. pt. 2, except last note is held through rest, and 8th note in measure before is not dotted.

uq-coy-mi-um tain-em-mage-yam-e-yam-a

Conn. **-C¹** **D³**

e-yam-a num-yu-ti-liq i-yi-yi-yi-yam-a num-yu-ti-liq u-

Verse 4. pt. 2.

B

na-mi-lq-pi-yam-e-yam-a ai-yam-e-ya
 Refrain

(1) This song is evidently a psik

No. 78. RECORD IV. C. 71

G^b major tonality

Phrases				Measures	Beats _s
Prelude	A	{	a b c (d d ¹)	5	15½
			1½ 3 3 3 2 3		
Refrain	B	{	e d ² d ⁶ d ²	4	8
			2 2 2 2		
			Conn. { d ³ 2¾	1	2¾
V. 1. pt. 1.	{ C	{	f a ¹ a	3	5¾
	{ D		¼ 2 1½ 2		
			f ¹ g d ¹	3	7½
			2½ 3 2		
Refrain	B'	{	ed d ⁶ d ²	3	7
			3 2 2		
			Conn. { d ³ 2¾	1	2¾

Phrases				Measures	Beats
V. 1. pt. 2.	{ C'	{	f ¹ a ³ a ²	3	6 $\frac{3}{4}$
	{ D'		2 $\frac{1}{2}$ 2 2		
			f ¹ g ¹ d ⁷ d ²	4	8 $\frac{1}{2}$
			2 $\frac{1}{2}$ 2 2 2		
Refrain omitted.					
			Conn. { d ⁴	1	3
				3	
V. 2. pt. 1.	{ C	{	f a ¹ a ²	3	5 $\frac{1}{2}$
	{ D''		2 1 $\frac{1}{2}$ 2		
			f ¹ g ² d ¹⁻	3	7
			2 $\frac{1}{2}$ 2 $\frac{1}{2}$ 2		
Refrain	B		e d ² d ⁶ d ⁴ +	4	9 $\frac{1}{2}$
			2 2 2 3 $\frac{1}{2}$		
			Conn. { d ⁵	1	3
				3	
V. 2. pt. 2.	{ C'	{	f ¹ a ³ a ²	3	6 $\frac{3}{4}$
	{ D		2 $\frac{1}{2}$ 2 2		
			f ¹ g ³ d ¹⁻	3	7 $\frac{1}{2}$
			2 $\frac{1}{2}$ 3 2		
Refrain	B		e d ⁵ d ⁶ d ⁴ +	4	10
			2 2 $\frac{1}{2}$ 2 3 $\frac{1}{2}$		
			Talking		
			Conn. { d ⁵ +	1	3 $\frac{1}{2}$
				3 $\frac{1}{2}$	
V. 3. pt. 1.	{ C''	{	f a ¹ a ² +	3	7 $\frac{1}{4}$
	{ D''		2 1 $\frac{1}{2}$ 3 $\frac{1}{2}$		
			f ¹ g ² d ⁴	3	8
			2 $\frac{1}{2}$ 2 $\frac{1}{2}$ 3		
Refrain	B		e d ⁵ d ⁶ d ⁴ +	4	10
			2 2 $\frac{1}{2}$ 2 3 $\frac{1}{2}$		
			Talking		
			Conn. { d ⁴ +	1	3 $\frac{1}{2}$
				3 $\frac{1}{2}$	
V. 3. pt. 2.	{ -C'	{	f ¹ a ³ a ²	3	6 $\frac{1}{2}$
	{ D'''		2 $\frac{1}{2}$ 2 2		
			f ² g ⁴ d ³	3	7
			2 $\frac{3}{4}$ 2 2 $\frac{1}{4}$		
Refrain omitted and the D phrase broken by talking.					
			Conn. { d ⁵ +	1	3 $\frac{1}{2}$
				3 $\frac{1}{2}$	
V. 4. pt. 1.	{ C	{	f a ¹ a	3	5 $\frac{3}{4}$
	{ D		2 1 $\frac{1}{2}$ 2		
			f g d ¹⁻	3	7
			2 3 2		
Refrain	B'		e d ⁵ d ⁶ d ⁴ +	4	9 $\frac{3}{4}$
			2 2 $\frac{1}{2}$ 1 $\frac{3}{4}$ 3 $\frac{1}{2}$		
			Conn. { d ⁴ +	1	3 $\frac{1}{2}$
				3 $\frac{1}{2}$	

Phrases			Measures	Beats
V. 4. pt. 2.	{ -C' }	f ¹ a ³ a ²	3	6½
		2½ 2 2		
	{ D'' , }	f ² g ² d ⁴	3	8½
		2¾ 2½ 3		
Refrain	B	e ?	-	
		2 1		

The usual minor fluctuations in rhythm, melody and metre are evident. The second degree of the major scale is prominent in this tune, which both begins and ends on it. The general level is divided between this and the tonic. The song starts on the last half of the next-to-the-last beat. In two cases the refrain is omitted, but this is very likely due to the talking which broke the last phrase of the verse in one place, and to miscalculation in the other.

Dance Song.

Aqxiataq-a Noahoyniq man.

2.112 A B
 Aq̄x̄taiq̄-ā nānoym̄q̄ māro.

 a¹ b c d e f g
 ai ye ye ya- a ya-i ye ye ya ai ye ye i ya-a ya i ya-i ya yai ya
 Prelude Conn. D
 h a¹ a¹ a¹ a² a¹ i g
 a ye ya-i ya ye-e ye i-ya-a ai ye i ya-a ai ye i ya ya
 Prelude RefRAIN RefRAIN proper (ext)
 a³ a² i g j k a⁴ a⁵
 i ya ye ye ya ai ye-i ye-i ya ye ye-i ye ya ye i-ya-a ya ye ye
 Conn. E B
 a¹ a² a⁶ a² a¹ d¹ c- d
 i ya-a ai ye e ya-a ä- tu-ya- lum- a ä- toq- ti- kam- a ai ye
 Verse 1.
 C Conn.
 e f g¹ h a² a³ a¹ a²
 ye-i ya tai-niq-ca- u-na-ni ai ye ya ya ye ye i-ya-a ai ye
 Prelude RefRAIN B
 a¹ a¹ a¹ d¹ c¹ d e f¹
 i ya-a tai-niq-cau- li-u-nam ai-yu-li-yi- na-yi-ya ai ye ye-i ya qu-na-a-aq̄
 Verse 2.
 C-
 g h a⁷ a² a¹
 pak-u-nam ai ye ya i-ya-i-ya ye ye (uhuhu huhuhuhu) ai ye i-ya a
 Prelude RefRAIN D D¹
 i¹ g a¹ a¹ i g j¹ k¹
 qi-mau-yi - q̄q̄ w-an- mun nu-vu-yau-iv-tun ai ye i- ye i ya nu-vu-ya-u-iv-tun-1m
 Verse 3. (ext.)
 1 a⁸ m
 ai ye ya i-ya ye ye e e ye

No. 79. RECORD IV. C. 53A

Phrases		E minor tonality						Measures	Beats
Prelude	{ A	{	1	a	b	c		3	7½
	2			2	2½				
Pre. Ref.	{ B	{		d	e	f	g	4	8
	2			2	2	2			
	C			h	a¹	a¹	a¹	4	8
	2			2	2	2			
Refrain				Conn. { a² a¹				2	4
						2	2		
	{ D	{		i	g	a³	a²	4	8
	2			2	2	2			
	{ D'	{		i	g	j	k (a⁴ a⁵ a¹+)	7	16
	2			2	2	3 2 2 3			
V. 1.				Conn. { a² a⁶				2	3¾
						2	1¾		
	{ E	{	¼	a²	a²	d¹	c-	4	8½
	2			2	2	2			
	{ B	{		d	e	f	g¹	4	8
	2			2	2	2			
Pre. Ref.	C	{		h	a²	a³	a¹	4	8
	2			2	2	2			
				Conn. { a² a¹				2	4
						2	2		
V. 2.	{ E'	{		a¹	a¹	d²	c¹	4	8
	2			2	2	2			
	{ B	{		d	e	f¹	g	4	8
	2			2	2	2			
Pre. Ref.	C-	{		h	a⁷	?	?	4?	8½?
	2			3	2	1½			
				Conn. { a² a¹				2	4
						2	2		
V. 3.	{ D	{		i¹	g	a¹	a¹	4	8
	2			2	2	2			
	{ D'	{		i	g	j¹	k 1	5	11
	2			2	2	2 3			
	ext.	{		a⁸	m			2	4
				2	2				

The interesting point about this song is that where the first verse ought to be there is a long refrain and later this identical music is used for verse 3. Either the refrain proper is really a verse of meaningless syllables, or the singer forgot the words and substituted burden syllables (this is sometimes done), or else we have the unique case of an extra refrain which is afterward utilized musically for a verse coming fairly late in the song. In all other respects the song would surely be classed with the ordinary *pisik* of prelude type. Some off-pitch tones occur in A and the first part of B but become pure later in similar situations and were doubtless unintentional. The song begins on the fifth degree of the minor scale, on the last beat of the measure, and would end on the same tone, presumably, if it were finished, although actually the last tone heard is a flat tonic. It is difficult to tell whether this pitch was due to faulty recording or to the singer stopping breathless. From the structure of the refrain proper and the extension, it seems as if an end were intended near this point, and possibly as it is actually made, it is correct.

No 80

Record IV C. 40.

♩ = 102

Dance Song.

Utoqlq, a Coppermine River woman.

Int. A

ye ye ye ye ye ye ye ye i ya hi yai ya-i yai ya ya i ya ha i ye i

Prelude B Conn. C

ya a i ya ha-i ya ya-a ha ya ya-i ya ha-i ya qeq-toy-lu-ci-lu naq-ik-toy-
(Verse 1.)

cough D

lu-ci täj-va-ni ai ye-e qa qa-i ya i ya qa-i ya qa- naq cap-knaa-i-ye ya-a qa

E F

i ye yai ya-qa cap-ko-ä-ni qät-qit-ey-i-it.pat in- u-it u-nän-u-it u cap-

A¹ B

koa i ye ye i-ya i ye ye ye ye i ye ye hi ya-a hi ya-i ya-a i ya ha-i ya
Refrain

Conn. C

ya ya-a ha ya ya-i ya ha-i ya qeq-toy-lu-ci-lu naq-ik-toy-lu-ci täj-va-ni ai
(Verse 2.)

D¹

ye-e qa qa-a i ya-a i ya qa-i ya nai-yat-ka ney-i-yuk-tun-eg-i ye

G

ya i-ya a qa uwi-miy-nikne-yi-yuk-tun-eg-i a-vum-a-a-eg-pa-yam-a-ta

A² cry.

ye ye i-ye-e i-ye ye i-ye ye ye hi ya a
Refrain? or Coda?

No. 80. RECORD IV. C. 49

Uncertain tonality, F minor ?

Phrases		Measures	Beats
Prelude	Intro.	{ 1	2 6
	A	{ a b 2 3 a ¹ c d d ¹ 3 2 2 3	4 10
	B	{ d ² e e ³ 2 2 3	3 7
	Conn.	{ d ² 2	1 2
V. 1.	C	{ f d d ³ g d ² d ² 2 2 2 2 2 ² 2	6? 12?
	D	{ e ¹³ f ³ h i 2 2 3 2	4 9
	E	{ j k i ¹ l 2 2 2 2 ³ ₄	4 8 ³ ₄
	F	{ i ¹ i ¹ i ² m ¹ / ₄ 2 2 1 ¹ / ₂ 2	4 7 ³ ₄
Refrain	A'	{ n c ² d d ⁴ 3 3 2 2	4 10
	B	{ d ² e e ³ 2 2 3	3 7
	Conn.	{ d ² 2	1 2
V. 2.	C	{ f d d ³ g d ² d ⁵ 2 2 2 2 2 3	6 13
	D'	{ d ⁶ o p i ¹ i ³ 2 2 2 2 1 ¹ / ₂	5 9 ¹ / ₂
	G	{ q r d ⁷ g ² d ² ¹ / ₂ 3 2 3 3 2	5 13 ¹ / ₂
Refrain	A''	{ ba a c ² 3 2 3	3 8

According to the words the prelude is three phrases long, but later the A and B music form the refrain so that it seems probable that the prelude should be marked to include the refrain, but in words the refrain to the verses is different. The change in the melody from D on may in part be due to the off-pitch singing of the informant. It is interesting to observe that the second verse is only three phrases long but that in actual number of beats it nearly equals the first. The final A'' section may be a refrain, or a coda. The syllables are slightly different from those in the refrain proper.

The song begins on the tonic of the minor, with the last beat of the measure and as the refrain closes on the fifth, below this, it is probable that if the song were finished it would stop on that tone anyway, as it does in its actual state, which, after all, may be complete.

No. 81.

Record IV C. 55.

Prince Albert Sound Dance Song.

Miluk-atak, a Dolphin and Union Strait woman.

A **B**

man-i-lam-a mani- lam - a qam-a mani-i-lam-a mani- lam - a qam-a

Refrain

(ext.)

yeye i-ya-am-a-a a-a-am- a ka-na-na-a qai ye ye i-ya-am-a a-a-am-

) Conn. **A¹** (2.)

e yeye ya e yam-a mani-i-lam-a mani- lam - a qam-a mani-i-lam-a mani-i-

Refrain repeated

(1) **B¹**

lam- a qam-a yai ye i ye yeye i yam-a a-a-a-a-am- a ka-na-na-a

(ext.)) Conn. **C**

qai ye ye i-ya a-a-am- e yeye ya e yam-a tci-kay-yuk - pic-uk-

Versel.

D

ya - lu-a-yi-yam-a tci-kay-yuk camna pic-uk-ya - lu-a-yi-yam-a tci-ku-cam-ni-

(ext.)) Conn.

la-yi-i qa-i ye ye yaya ye i yam-a a-a-am- e-e yeye ya e yam-a

C¹ (1) **B²**

mani-lam-a mani- lam - a qam-a ma-ni-lam-a ma-ni-lam-a qam-a i ye ye i

Refrain

acc. (ext.)

yeye ye i yam-a a-a-a-am- e ka-na-na-a qai ya ye i ya a-a-am-

atempo Conn. *Singer corrects herself* **A²**

e ye ye i ya e ya-m-e nu-nay yukcamnapic-uk-yä nu-na-cam-na pic-uk-

Verse 2.

D¹

yä-lu-a-yi-ya-m-a nu-nay yukcamnapic-uk-yä-lu-a-yi-ya-m-a nu-na-cam-ni-

(acc. ext.)

la-yi a qa-i ye i ye ye ye i ya-m-a a ha ha ha ha he he he

atempo Conn. **C**

e ya-m-a tä-ci-yukcam-naupak-yä-lu-a-yi-ya-m-a tä-ci-q cam-na u-pak-

Verse 3.

D²

yä-lu-a-yi-ya-m-a tä-ci-q cam-ni-la-yi e qai ye ye i ye ye ye i ya

(ext.) *(Conn.)* **C²**

a-a-am-e ye ye i ya e ya-m-a ma-ni-lam-a ma-ni-lam-a qam-a

Refrain

B

ma-ni-lam-a ma-ni-lam-a qam-a yai ye i ye ye ye i ya-am-a-a à

(ext.)

a-a-am-a ka-na-na-a qai ye ye i ya ä-a-am e ye ye i ya

Conn. **C³**

e ya-m-a qä-j-yi-yuk cam-na u-pak-yä-lu-a-yi-ya-m-a

Verse 4.

- (1.) Observe how the shift in words causes a complete change in the metre.
- (2.) This drop in pitch foreshadows the definite change of key soon to occur.

No. 81. RECORD IV. C. 55

Mostly D \flat major tonality

Phrases		Measures	Beats		
Refrain 1	<div> <div>A</div> <div>B</div> <div>ext.</div> </div>	<div> <div>a b a¹ b</div> <div>2 3 2 3</div> <div>c d c¹ e f d d¹</div> <div>2 2 2 2 2 2 2</div> <div>g d² d³</div> <div>2 2 2</div> </div>	4	10	
		7	14		
		3	6		
		Conn. <div> <div>d⁴</div> <div>3</div> </div>		1	3
Refrain 1 repeated	<div> <div>A'</div> <div>B'</div> <div>ext.</div> </div>	<div> <div>a¹ b a b¹</div> <div>2 3 2 3</div> <div>cd d⁵ ge f¹ g¹</div> <div>3 2 2 2 3</div> <div>g d² d³</div> <div>2 2 2</div> </div>	4	10	
		5	12		
		3	6		
		Conn. <div> <div>d⁴</div> <div>3</div> </div>		1	3

	Phrases		Measures	Beats
V. 1.	$\begin{cases} \text{C} \\ \text{D} \end{cases}$	$\begin{cases} h & g^2 & d^5 & h^1 & g^2 & d^5 \\ 2\frac{1}{2} & 2 & 2 & 2\frac{1}{3} & 2 & 2 \\ i & j & fg^3 & d^5 & (g & d & d^3) \\ 2 & 2 & 3 & 2 & 2 & 2 & 2 \end{cases}$	6	13
			7	15
		Conn. $\begin{cases} d^4 \\ 3 \end{cases}$	1	3
Refrain 2.	$\begin{cases} \text{C} \\ \text{B}'' \end{cases}$	$\begin{cases} h^2 & g^4 & h^3 & g^5 & c^1 \\ 2 & 3 & 2 & 2 & 1 \\ g^3 & d^5 & ge & f^1 & g^1 & (g & d & d^3) \\ 1 & 2 & 2 & 2 & 3 & 2 & 2 & 2 \end{cases}$	5—	10
			8	18
		Conn. $\begin{cases} d^4 \\ 3 \end{cases}$	1	3
V. 2.	$\begin{cases} \text{A}'' \\ \text{D}' \end{cases}$	$\begin{cases} a^2 & b^2 & d^5 & h^1 & b^2 & d^5 \\ 2 & 2 & 2 & 2\frac{1}{2} & 2 & 2 \\ i^1 & j & fg^3 & d^5 & (g^5 & d^6) \\ 2 & 2 & 3 & 2 & 3 & 1\frac{1}{2} \end{cases}$	6	12 $\frac{1}{2}$
			6	13 $\frac{1}{2}$

Here there is a long pause.

Conn. $\begin{cases} d^4 \\ 3 \end{cases}$ 1 3

The refrain was omitted.

V. 3.	$\begin{cases} \text{C} \\ \text{D}'' \end{cases}$	$\begin{cases} h & g^2 & d^5 & h^1 & g^2 & d^5 \\ 2\frac{1}{2} & 2 & 2 & 2 & 2 & 2 \\ i^2 & j & k & d^2 & (g & d) \\ 2 & 2 & 2 & 2 & 2 & 2 \end{cases}$	6	12 $\frac{1}{2}$
			6	12
		Conn. $\begin{cases} d^5 & d^5 \\ 2 & 2 \end{cases}$	2	4
Refrain 1.	$\begin{cases} \text{C}'' \\ \text{B} \\ \text{ext.} \end{cases}$	$\begin{cases} h^1 & g^2 & h & g^4 \\ 2 & 3 & 2 & 3 \\ c & d & c^1 & e & f & d_+ \\ 2 & 2 & 2 & 2 & 2 & 3 \\ g & d & d^3 & x \\ 2 & 2 & 2 & 1\frac{1}{2} \end{cases}$	4	10
			6	13
			4?	7 $\frac{1}{2}$?
		Conn. $\begin{cases} d^4 & x \\ 3 & 5 \end{cases}$	2?	8?
V. 4.	$\begin{cases} \text{C}'' ' \\ \text{D}'' ' \end{cases}$	$\begin{cases} h^4 & b^2 & d^5 & h^5 & b^2 & d^7 \\ 3 & 2 & 2 & 3 & 2 & 2 \\ i^2 & j & k & d^2 & (g & d & d^3) \\ 2 & 2 & 2 & 2 & 2 & 2 & 2 \end{cases}$	6	14
			7	14
		Conn. $\begin{cases} d^4 \\ 3 \end{cases}$	1	3
Refrain	$\begin{cases} \text{CB} \\ \text{ext.} \end{cases}$	$\begin{cases} h^2 & g^5 & c & g^3 & d^5 & ge & f^1 & g^1 \\ 2 & 2 & 2 & 2 & 2 & 2 & 2 & 3 \\ g & d & d^3 \\ 2 & 2 & 2 \end{cases}$	8	17
			3	6
		Conn. $\begin{cases} d^4 \\ 3 \end{cases}$	1	3

Phrases		Measures	Beats
V. 5.	{ C'' ''	4	11½
	{ D'' ''	6	12½

This song is more regular than at first appears for the C and A phrases are chiefly to be differentiated for their use of the b and a notes, that is, in A the b's and a's are natural and in C they are flat. There seems to be little doubt but that the change from one to the other was intentional, although there are some transitional tones used occasionally which are neither natural nor flat. The effect is of a play upon seventh degrees, in the first case, the seventh and sixth of C major. These, lowered one half a step become the sixth and fifth of D^b major, while the c's which were the tonics in the first case now become the seventh of the new key.

There is also great similarity between the D and B phrases, so that it would be very easy to confuse them. Observe also the duplex structure of the A and most of the C phrases. The h measures are practically the same as the a's.

The repeated refrain at the beginning of the song is unique, but may have occurred because of a faulty rendition the first time. The extension at the end of both refrain and verse is uniform in almost every case, and is an unusual feature. It cannot be said to really form part of the connective.

The refrain is omitted between the second and third verses while in the fourth it is telescoped. The song ends with the fifth verse without the final refrain. It begins with the first beat on the lower seventh degree, if we consider it as being in the key of D^b where it is soon established after the song commences, and this is unusual as a first tone. It ends on the third degree.

No 82
Record IV C. 31.

Dance Song.

Uloqcaq (Coppermine River)

$\text{♩} = 100$

A

i ya - i ya yi yam-a i ya yai ya yi yam-a i yam-e

B

i ya i yai ya yi ya ai ya ya-a yai ya yi yam-a au-la-u-yam - am-a

C

cā-ni-va-um-am-a i yam-e i yam-a i ya ai ya yi ya yi ya i ya

Conn.

D

fe¹ e¹ u ha-ha-hu u-hu-hu huhuhu i yam-e i ya ya i ya i ya yi ya yi

(hoarse cry)

acc. Conn.

A¹

a a²

B

a ya yi ya ya yi yam-e i yam-a i ya ai ya yi ya ai ya ya

C

ai ya yi yam-a au-la-u-ya- yam-a cā-ni-va-u-yam-a i yam-e

Conn.

D

i yam-a i ya ai ya yi ya yi ya i ya yi ya u ha (u huhuhui)
(cry.)

- (1) There was a blank space on the record here, and the needle seems to have made a skip, losing a measure. Cf. a similar place in the fifth score.

No. 82. RECORD IV. C. 31

G major tonality

Phrases		Measures	Beats
A	$\left\{ \begin{array}{l} a \quad a^1 \quad a \quad b \quad b \\ \frac{1}{2} \quad 2 \quad 2\frac{1}{2} \quad 2 \quad 2 \quad 2 \end{array} \right.$	5	11
B	$\left\{ \begin{array}{l} c \quad c^1 \quad d \quad d^1 \quad e \\ 1\frac{1}{2} \quad 2 \quad 2 \quad 2 \quad 2 \end{array} \right.$	5	9 $\frac{1}{2}$
C	$\left\{ \begin{array}{l} f \quad g \quad g^1 \\ 2 \quad 2 \quad 3 \end{array} \right.$	3	7
	Conn. $\left\{ \begin{array}{l} g \quad h \\ 2 \quad 2 \end{array} \right.$	2	4
D	$\left\{ \begin{array}{l} a \quad d^2 \quad fe \quad fe^1 \quad e^1 \quad ? \quad ? \\ \frac{1}{2} \quad 2 \quad 2 \quad 2 \quad 2 \quad 2 \quad 2 \end{array} \right.$	5?	10 $\frac{1}{2}$?
	Conn. $\left\{ \begin{array}{l} e^2 \quad d^3 \\ 2 \quad 1\frac{1}{2} \end{array} \right.$	2	3 $\frac{1}{2}$
A'	$\left\{ \begin{array}{l} a \quad a^2 \quad a \quad b^1 \quad b \quad b \\ \frac{1}{2} \quad 2 \quad 2 \quad 2 \quad 2\frac{1}{2} \quad 2 \quad 2 \end{array} \right.$	6	13
B	$\left\{ \begin{array}{l} c \quad c^1 \quad d \quad d^3 \quad e \\ 1\frac{1}{2} \quad 2 \quad 2 \quad 1\frac{1}{2} \quad 2 \end{array} \right.$	5	9
C	$\left\{ \begin{array}{l} f \quad g \quad g^1 \\ 2 \quad 2 \quad 3 \end{array} \right.$	3	7
	Conn. $\left\{ \begin{array}{l} g \quad h \\ 2 \quad 2 \end{array} \right.$	2	4
D	$\left\{ \begin{array}{l} a \quad d^2 \quad fe \quad fe^1 \quad e- \quad ? \\ \frac{1}{2} \quad 2 \quad 2 \quad 2 \quad 2 \quad 1 \quad 3 \end{array} \right.$	5—	9 $\frac{1}{2}$

This is a form which has no counterpart in the entire collection. Were it not for the repetition of the A phrase, that might be regarded as the prelude, the B and C as the refrain and the D as the verse, but in that case the verse would have no refrain. Or the B alone might be the refrain, the C the first part and the D the second part of the verse, but in that case also the verses would lack refrains. The verse undoubtedly occurs at C and what precedes and follows are refrains, and probably the verse is subdivided into two parts for the words are almost, but not quite, the same for each part.

The song begins on the last half-beat, on the fifth degree and ends on the third.

No 83.

Record HC. 85b.

An Old Song.

Kaneyq, a Puivtiq girl. ♪

♩ = 88

A **B**

au-le-yi-yam au-le-yi-yam-am-am au-le-yi-yam-am-a au-le-yi-yam au-le-yi-yam-a

Part 1. A **C**

au-le-yi-yam-am-a au-le-yi-yam au-le-yi-yam-am-a au-le-yi-yam-am-a

Part II. B. **Conn.** **A¹**

xī-qe-nai-tei-amun-nui-tau-yaq-toq au-le-yi-yam-am-a i yam-am. au-le-yi-yam

B¹

au-le-yi-yam-am au-le-yi-yam-am-am au-le-yi-yam au-le-yi-yam-am-am au-le-yi-yam-

CD Conn. A² **B**

am-a au-le-yi-yam au-le-yi-yam-am au-le-yi-yam-am-am au-le-yi-yam

Part 1. A² **C¹**

au-le-yi-yam-am-am au-le-yi-yam-am-a au-le-yi-yam au-le-yi-yam-am-a au-le-yi-yam-

Part II B¹ **Coda** **D¹**

am-a xī-qe-nai-tei-amun-nui-tau-yaq-toq au-le he hia ha hia ha hi a hi a hi

Musically this song divides into two parts, each given three times, i.e. the entire song is repeated three times. The division into parts is here indicated to show some interesting design—also a play upon octaves.

No. 83. RECORD IV. C. 85B

C major tonality

Phrases						Measures	Beats
Part 1.	{ A B	{	a	b	c d	4	9
			2	3	2 2	4	9
			e	f	g h		
Part 2.	{ C D	{	2	3	2 2	4	9
			a	i	j j ¹	4	8
			2	3	2 2		
			k	j	j j ¹		
			2	2	2 2		
Conn. { j ² 3						1	3
Part 1.	{ A' B'	{	a	b ¹	c ¹ d ¹	4	8½
			2	3	2 1½	4	9
			e ¹	f	g h		
Part 2.	{ C D	{	2	3	2 2	4	9
			a	i	j j ¹	4	8
			2	3	2 2		
			k	j	j j ¹		
			2	2	2 2		
Conn. { j ² 3						1	3
Part 1.	{ A'' B	{	a	b ²	c ¹ d ¹	4	9
			2	3	2 2	4	9
			e ¹	f	g h		
Part 2.	{ C' D'-	{	2	3	2 2	4	9
			a	i ¹	j j ¹	3—	5¾
			2	3	2 2		
			k ¹	j	j ²		
			2	2	1¾		
Coda ?	{ 1 m ¼ 2 2					2—	4¼

This "Old Song" has none of the characteristics of a pisik. It has a definite rhythmic pattern which is as follows:—



but even this is broken at times as in the A' phrase and in D and D'. The same idea with slight variations is given three times but these do not appear to be verses for the same words are used, although each section between the connectives is divided into two parts. The play on octaves in the c and d measures of the A phrases is interesting and has been resorted to in other songs, it will be recalled. The tune begins on the tonic with the first beat of the measure and ends on the fifth. It is not clear whether the song was intended to close at the point at which it actually does end, but if the part were finished in accordance with the two previous sections the fifth would be the final tone.

No. 84

Record IV C. 53b.

Dance Song.

Aqxiataq, a Noahoyniq man.

♩ 116

A

qé-ə-qé-ə-yo-tik-cam-a he i yam-a qé-ə-qé-ə-yo-tik-cam-a he i yam-a

B

num-yik-ca qun-ia-kam-a qé-ə-qé-ə-yo-cam-a am-e yam-a i ya-am-a (ext.)

C

qé-ə-qé-ə-yo-tik-cam-a he yam-a qé-ə-qé-ə-yo-tik-cam-a he e yam-a

B

num-yik-ca qun-ia-kam-a qé-ə-qé-ə-yo-cam-a am-e yam-a i ya-am-a (ext.)

A¹

qé-ə-qé-ə-yo-tik-cam-a he i yam-a qé-ə-qé-ə-yo-tik-cam-a he e yam-a

B

num-yik-ca qun-ia-kam-a qé-ə-qé-ə-yo-cam-a am-e yam-a i ya-am-a (ext.)

No. 84. RECORD IV. C. 53B

G major tonality

Phrases

Measures Beats

A	{	a	b	c	d		
		3	3	3	3		
B	{	d¹	a¹	a²	a³	a⁴	
		2	2	3	2	2	3
C	{	e	f	a	d		
		3	3	3	3		
B	{	d¹	a¹	a²	a³	a⁴	
		2	2	3	2	2	3
A¹	{	a (alt.)	b	c	d		
		3		3	3	3	
B	{	d¹	a¹	a²	a³	a⁴	
		2	2	3	2	2	3

This exceedingly regular and interesting little song is certainly not a *pisik*. It begins on the first beat of the measure on the third degree and ends on the same tone which is the general level of the tune.

Conclusions

Now that we have examined all of the songs which are dance tunes, we see that there is one great outstanding type, that with verse and refrains with verse parts usually divided into two or more parts, and refrains generally the same throughout, but with a number of examples in which they are different for corresponding parts, or are inseparably connected with the last phrase of the verse. The connective between verse parts and sometimes in other places, is an almost unailing feature. In the matter of preludes we have two kinds, one which is practically of no value, the syllabic, and another melodic, which too is diminished in value for the purpose of establishing types because of the great number of ways in which it is varied and because of the numerous examples of all the intervening stages between a true prelude and the form which has none. While the songs that have been classed as *pisiks* by the people are more numerous than any other group and prove to us that dancing in the *pisik* fashion is more popular than dancing in the *aton* fashion, and while they naturally on that account have within their number more variant types, we have found among the *atons* and the unclassified groups enough different forms to show that they too can produce songs to fit in any of the larger sub-groupings in the *pisik* class. It thus seems definitely proved that *pisiks* and *atons* as such are not to be differentiated in any way that is discoverable from the musical standpoint, although in steps there may be considerable difference, as we have already stated that there is in the use of the drum and in general freedom of motion.

There may once have been two distinct types of music for these two dances but if this was ever the case the lines of demarcation have become practically obscured. It seems to me, however, that in the last sub-groups as they have been formed in the three instances, we have another type, perhaps several, decidedly different in conception. Musically this fact is interesting, as are all the variations and musical devices which have been encountered so far in the study, to say nothing of the frequently lovely melodic themes, but from the standpoint of the dance, it may mean nothing at all. It is possible that the *aton* was once executed to music of this character, or it may always have been associated indiscriminately, from the musical point of view, with the *pisik*.

It may be that the songs in which the verses are split into two or three parts, each different and each with a different refrain, but with every complete verse following the same pattern after a considerable interval, were once associated with a definite form of dance, for, if in their broadest outlines they are similar to those songs in which all verses are alike, in subdivisions as well as in refrains and connectives, they are at least far more complicated in inner structure, in a large way which might allow for something quite distinct from the others in the way of steps.

In those songs in which the refrain is associated with the last part of the second verse-phrase, there is a plan that is interesting musically, but is probably of little significance from the dance standpoint, for the novelty lies in a feature which affects the whole structure only in a small way, and which from the musical side is so little removed from the separate phrase for the refrain, that it could hardly account for more than small variations in steps. Judging from the collector's account, there are no set dance figures, as we would call them, for either *pisik* or *aton*, which in the niceties of distinction would call for such refined musical differences.

WEATHER INCANTATIONS

All the songs under this heading are chants for the securing of fine weather with the exception of three. Two are simply given as "Old Chants," one of which is known to be a children's refrain, and one is for the healing of the sick. Many of them are strikingly beautiful and not a few express in very real form the desire for calm skies and gentle winds. There is about them, as the collector has said, a reflection of the patience of the people and yet, it seems to the writer, also some of their buoyancy of spirit which finds outlet even more in the dance songs. What is the most evident of all is a keen appreciation of melodic beauty and of what is fitting in the way of balance in design, that in musical art, at least, is seldom so apparent among most primitive peoples, except in isolated instances, especially among the peoples of North America.

There are no groups among these songs which may be made on the basis of formal structure, although many show distinct designs which are really artistic wholes. A few resemble in plan the dance songs which we have just discussed, but none are perfect types so that it could be said that dance songs had been taken over bodily to be used as weather incantations, or *vice versa*. But there is little doubt but what the dance form has impressed itself sufficiently, if unconsciously, on the minds of the people so that its influence has extended even to the chants, and it may be that the spurious forms which have been grouped last in the three sets of dance songs are reflections of the forms of weather incantations, for many of the latter are not unlike them in general structure.

No amount of description would equal a careful examination of the songs themselves, together with the analyses and the comments which accompany each song. Only in this way may their interesting designs and often beautiful melodies be known and appreciated. There are among them a number of versions of the same tunes, which, if they are not mentioned as they are encountered in their order, will be listed later with other variants.

In the entire collection a number of such "duplicates" are found which, however, never are real duplicates but versions or variants which afford most interesting material for comparison. So far as has been discovered there are no weather incantations which are variants of dance tunes, or *vice versa*.

A very much larger percentage of the weather incantations are minor in tonality than was the case with the dance tunes. Counting in, because they are so few and not unrelated, the three songs which are not chants to the spirits who control the weather, out of 29 songs 14 are major, 3 modulate from major to minor, 11 are purely minor and 1 is irregular. In two cases there are two songs in one, in one of which cases the second song involves a modulation to a new major tonality.

Nine songs begin on the fifth of the major, two on the seventh of the minor, which is relatively the same tone, but one of these is a raised seventh. One of the major songs is indefinite as to key, as we would designate it, so that the fifth might be considered the tonic, if another key were judged a more correct representation of the actual situation of the melody. This, with three other cases in which the start is made on the tonic, would make that number four. Four also start on the third of the major key and eight on the fifth of the minor, which is relatively the same tone. One commences on the fourth of the major, a very unusual beginning in any Eskimo tune, while one other starts on the tonic of a minor key, and one on the third of the minor.

For closing, four end on the fifth of the major, seven on the third, as well as seven of minor tonality which end on the fifth (relatively the same tone), four major songs end on the second, two on the true tonic and one on the raised tonic! Of the remainder of the minors, three end on the tonic and one on the third.

Among the minor songs, seven out of eleven cases have the fifth as a general level, two the tonic, one has no general level and the other is doubtfully the second. Among the major songs three have the fifth, two the second, one is divided between the fifth and second, one between the third and tonic, five have the tonic (but four cases are questioned), three have the third but one is not well established, two are uncertain and one has none.

Twenty-two songs begin on the first beat of the measure, a point not so essential to know here as with the dance tunes, but interesting for comparison, three on the last beat and four on the last half-beat.

There are more three-four metres among the chants than among the dance tunes, and in fact there are several songs which show a three-part structure. There are also a number of four-four metres but only one of these is four throughout, and indeed all but this song are of more or less mixed metre. A number have the eighth note as time unit and with these the measures run as high as 5, 6, 7, 8, and even 9, but usually these are not subdivided as it is customary to divide such metres in classical and modern European music. On the whole, the measures are more uniform in size than in the dance songs and the order of their recurrence is more regular.

No. 65.

Record IV.C. 85c.

An Old Chant.

Kāneyoq, a Puivtiq girl.

♩ = 116

al-hyt-qat qo-ve-x-cit-qat al-hyt-qat qo-ve-x-cit-qat xit-qoaq pam-na xit-qoaq pam-na

kip-can-ε-yit-oq kip-can-ε-yit-oq

(1) The chant is repeated four times. 'C' is substituted for 'B', where indicated in the first two measures, at every repetition. Each time, at the last measure, there is a slight "accelerando", with a return to "a tempo" on the new start. It is peculiar that the sharp 'E's' of the last two measures, in close association with true 'F's', are constant with every repetition.

No. 85. RECORD IV.C. 85c

C major tonality

Phrases		Measures	Beats
A	{	a a	2
		3½ 4	7½
B		b b	2
	{	4 4½	8½
A		a a	2
		4 4	8
B	{	b b	2
		4 4½	8½
A		a a	2
	{	4 4	8
B		b b	2
		4 4½	8½
A	{	a a	2
		4 4	8
B		b b	2
	{	4 4½	8½

This little chant is the children's refrain already mentioned. Children's songs are very rare among the Copper Eskimos.

Its two phrases are repeated four times with slight variations, but the phrases themselves are only two measures in length, really sections. The larger structure appears to be entirely regular but minor variations in the melody and in actual note values or rhythm disturb the regularity somewhat. See the footnote to the music. The beginning of the tune is on the tonic, down beat, and the end is on the same tone.

No 88.

Record IV. C. 89c.

Weather Incantation.

Nāneyoag, a Coppermine River man.

Spoken at the beginning: (nālulequma)

A **B**

e i-yai ye yai ye i-yai ye yam-a e i-ye ye ye ye ye ye yam-a e i-ye

Refrain

(ext.) **A**¹

yeyam-a e i-ye ye qe-e ya qam e ye ya qam e ye ye yam-a e i-yai

Refrain

B¹

ye yai ye i-yai ye yam e i-ye ye ye ye ye ye ye yam-a e i-ye yeyamae i-ye

Conn.

ye qe-e ya qam e ye ya qam e ye ye yam-a e yam-a

A² **B**²

eiu-tik a pam-na tuc-a - yung-o ma-u-ya-nun naminantyanun nam-nam-a e ye

Verse

A³

ye yam-a in-uk-cam- ai-bq-pam ai ye ya qam ai ye ye ya e yam-a e i-yai

Refrain

B³

ye yai ye i-yai ye yam-e i ye ye ye ye ye ye ye yam-a e i ye ye yam-a e i ye

ye qe-e ya qam-e ye ya qam-e ye ye ya

No. 86. RECORD IV. C. 89c

B \flat minor tonality

Phrases				Measures	Beats				
Refrain	<div> <div>A</div> <div>B</div> <div>A'</div> <div>B'</div> </div>	<div>{</div> <div>{</div> <div>{</div> <div>{</div> <div>{</div>	a	b	c	c ¹ -	4—	14	
			1	3	4	3	3		
				d	e	f	(f ¹ c ² -)	5	15
			1	4	2	3	2	3	
				a	b	c	c ¹ -	4	13
			1	3	3	3			
			d	e	f	(f ¹ c ³)	5	15	
			1	4	2	3	2	3	
Conn.						<div>{</div> <div>f²</div> <div>3</div>	1	3	
Verse ?	<div>A''</div> <div>B''</div>	<div>{</div> <div>{</div>	a ²	b ²	c ⁴	c ⁵ -	4—	13	
			4	3	3	3			
			d	ec	f ³	c ⁶ -	4	16½	
			1	4	4½	4	3		
Refrain	<div>A'''</div> <div>B'''</div>	<div>{</div> <div>{</div>	a	b ^{3a}	c	c ² -	4	13	
			1	3	3	3	3		
				d	e	f	f ³	4	14
			1	4	2	3	4		

There are several ways in which this weather incantation resembles a *pisik* which will be apparent to those who have studied the analyses thus far. The song begins on the final beat of the measure with the tonic of the minor and ends on the same tone.

No. 87.
Record IV. C. 88d.**Weather Incantation.** (incomplete)

♩ = 84

Nāneyoag, a Coppermine River man.

cu-vhi(ε)qat-i-yum-a ai-pa-tam-a-nim-i ai-pa-nai-yaq-tum-a ki-a
Verse 1. pt. 1.

ai-ceq-am a-ci u-vam-a amai yam-a e ya-am a-i ya-am a a-may-oak-yumi-mam
Refrain Verse 1. pt. 2.

ai-pa-tam-a-nim-i ai-pa-nai-yaq-tum-a ki-a ai-ceq-am a-ci u-vam-am-a amai yam-a
Refrain

e ya-am a-ai ya-am-a tu-vhi-qat-i-yu-na ai-pa-tam-a-nim-i
Verse 2. pt. 1.

ai-pa-nai-yaq-tum-a ki-a ai-ceq-am a-ci u-vam-a
Verse 2. pt. 2.

No. 87. RECORD IV. C. 89D

Gb major tonality

Phrases			Measures	Beats
V. 1. pt. 1.	A	{ a b c d	4	17
		{ 4 4 4 5		
Refrain	B	{ e e ¹	2	8
		{ 4 4		
V. 1. pt. 2.	A'	{ ad b c d ¹	4	18½
		{ 4½ 4 4 6		
Refrain	B'	{ e e ²	2	8½
		{ 4 4½		
V. 2. pt. 1.	A''	{ ad ¹ b ¹ c d	4	17
		{ 4 4 4 5		

We see here also the shadow of the dance form. Tonality, verses split into parts, refrains, all are pisik features, but the verse parts and refrains are short, the connectives are missing and the measures are larger than in the dance forms. The song begins on the first beat, with the third degree and ends on the second, but were the refrain added, it would end on the same tone on which it began. While the third is the general level of the song, the tonic also appears frequently so that the third does not seem altogether the only resting place for the melody. The second degree is even more prominent than the tonic.

No 88.

Record IV C. 63d.

An Incantation for Healing the Sick.

Haqumyaq, a Puivtiq woman.

♩ = 88

A

tä-ti-yi-vam-mam-a tä-ti-yi-vam-mam-a tä-ti-yi-vam-mam-a tä-ti-yi-vam-ma

Verse 1.

B

u-vam-a tä-ti-yi-vam-a a-va-i ye ye - e-yi-yam am-a-i ye ye

A¹

tä-ti-yi-vam-mam-a tä-ti-yi-vam-mam-a tä-ti-yi-vam-mam-a tä-ti-yi-vam-ma

Verse 2.

i-yi-yi-vam-mam-a i-yi-yi-vam-mam-a i-yi-yi-vam-mam-a i-yi-yi-vam-ma

Verse 4.

B¹

u-vam-a tä-ti-yi-vam-a a-va-i ye ye - e-yi-yam am-a-i ye ye

u-vam-a i-iy-i-vam-a a-va-i ye ye - e-yi-yam.

B²

A²

i-lu-va u-ti-vak-cit-kam-a i-lu-va u-ti-vak-cit-kam-a u-vam-a tä

Verse 3.

Dal: Sal Fine

ti-yi-vam-a a-va-i ye ye - e-yi-yam am-a-i ye ye

except that the first "A" in the repeated section is true.

Note alteration of metre in Verse 3.

No. 88. RECORD IV. C. 63D

Irregular tonality

	Phrases		Measures	Beats
V. 1.	{ A B	{ a b a b¹	4	12
		{ 3 3 3 3	6	12
		{ b² c d e (e¹ e²)		
		{ 2 2 2 2 2 2		
V. 2.	{ A' B'	{ a¹ b a¹ b¹	4	12
		{ 3 3 3 3	6	11½
		{ b² c d e (e¹ e³)		
		{ 2 2 2 2 2 1½		

	Phrases		Measures	Beats
V. 3.	$\left\{ \begin{array}{l} A'' \\ B'' \end{array} \right.$	$\left\{ \begin{array}{l} a^1 - a^1 - \\ 2 \ 3 \ 2 \ 3\frac{1}{2} \\ b^2 \ c \ d \ e \ (e^1 \ e^4) \\ 2 \ 2 \ 2 \ 2 \ 2 \ 2\frac{1}{2} \end{array} \right.$	4	10 $\frac{1}{2}$
			6	12 $\frac{1}{2}$
V. 4.	$\left\{ \begin{array}{l} A' \\ B' \end{array} \right.$	$\left\{ \begin{array}{l} a^1 \ b \ a^1 \ b^1 \\ 3 \ 3 \ 3 \ 3 \\ b^2 \ c \ d \ e \\ 2 \ 2 \ 2 \ 2 \end{array} \right.$	4	12
			4	8

The B phrases are probably to be considered as the refrains to the A phrases which are the verse proper. The extensions of the B phrase are really part of it, therefore it does not seem advisable to class them as connectives even though the final extension is missing, just as the connective is omitted at the end of the completed dance song. The form is very like the *pisik* without prelude and with undivided verse. The melody begins on the first beat on the fourth degree of what seems to be a major grouping. There is apparently a modulation to F major in the course of the song and the final tone is on the tonic of this new key. The play is between *a* natural and *a* flat.

No. 89.

Record IV. C. 89 b

Weather Incantation.

Nāneyoag, a Coppermine River man

♩-90°

System 1: A (3 measures) B (3 measures)
 a - i yai ye yai ye i - ya - a ai y - ye a - i ya - i ye yai
 3rd time: tāt-pik-a

System 2: C (3 measures)
 ye yi ya y ai ye e i ye i yai ye i yay ai ye

System 3: 2nd opening Dal. 1st 3rd opening Dal. 2nd ending
 1st 2nd 3rd ending
 a - i ya - i ye yai ce-qi-niq-pik-a ai

This song is a little theme repeated two times, each with a different opening measure, but otherwise the same, even to the sharp "C" until the final measure which contains two beats instead of three.

No. 89. RECORD IV. C. 89B

E♭ minor tonality

Phrases		Measures	Beats
A	{ a b c	3	8
	{ 3 2 3		
B	{ d e f	3	8
	{ 3 2 3		
C	{ g f ¹ f	3	8
	{ 3 2 3		
A'	{ a ¹ b c	3	8
	{ 3 2 3		
B	{ d e f	3	8
	{ 3 2 3		
C	{ g f ¹ f	3	8
	{ 3 2 3		
A''	{ a ² b c	3	8
	{ 3 2 3		
B	{ d e f	3	8
	{ 3 2 3		
C'	{ g f f ²	3	6?
	{ 3 2 1?		

This is one of the most perfectly regular songs that was collected. It is, in addition, very beautiful melodically, in fact is a little song gem. There is a very effective partial sequence between the A and B phrases and interesting variants mark the opening measure of each repetition. There is also clear evidence of play between the natural and melodic minors. The song begins on the fifth degree with the first beat of the measure and ends on the same tone. The general level is divided between this and the tonic above.

No. 90.

Record IV. C. 81b.

Weather Incantation.

Käneyoq, a Puivtiq girl.

♩ = 98

A

pa-man- i qim-ay-lu-leq- tum-a pa-man- i ai yai ya-i i yai ya-i yai

C

ya-i ya qim-ay-lu-leq- tum- a qim-ay-lu-leq- tum- a pa-man-i qim-ay-lu-leq-

B¹

tum-a pa-man- i ai yai ya- i yai ya- i yai ya-i ya qim-ay-lu-leq-

C¹

tum- a qim-ay-lu-leq- tum- a a pa-man- i qim-ay-lu-leq-

(ext.) (1) A

tum- a qim-ay-lu-leq- tum- a a pa-man- i qim-ay-lu-leq-

B² (2)

tum-a pa-man- i ai yai ya- i yai ya-i ya ya-i ya qim-ay-lu-leq-

C²

tum- a qim-ay-lu-leq- tum- a-a-a-a

(1) Here are spoken the words: qilej.um ä-tuayalua numiyij.amin.i

(2) The singer's giggles here broke the rhythm. She seemed embarrassed.

No. 90. RECORD IV. C. 81B

C# minor tonality

Phrases

Measures Beats

A	{	a	b	c	d
B	{	2	2	2	2
		e	f	g	
		2	2	2	
C	{	h	i	h	i ¹
		2	2	2	2

4	8
3	6
4	8

Phrases		Measures	Beats
A	{ a b c d	4	8
	{ 2 2 2 2		
B'	{ e ¹ j g ²	3	6½
	{ 1½ 2 3		
C'	{ h ¹ i ² h ¹ i (k)	5	10
	{ 2 2½ 2 2 1½		
A	{ a b c d	4	8
	{ 2 2 2 2		
B''	{ j ¹ f ¹ g ¹	3	6½
	{ 1½ 2½ 2½		
C''	{ h ² i ² h ² i ¹	4	9½
	{ 2 2½ 2 3		

The song begins on the fifth degree with the first beat of the measure and ends on the third. It is not nearly as regular as the previous song but has the same large three part structure. The minor is natural. The melodies of songs Nos. 100 and 110 are very similar to this.

No. 91.

Record IV. C. 81c.

Weather Incantation.

Kāneyoq, a Puuvhiq girl.

in-yu-it cā-na-neq-paṃ in-yu-it cā-na-neq-paṃ aṃ-a in-yu it cā-na-neq-paṃ

in-yu-it cā-na-neq-paṃ aṃ-a nā-tci-yu-uṃ-o ni-āq-o-ci-yuṃ-oṃ-o

ai yaṃ-a in-yu-it cā-na-neq-paṃ in-yu-it cā-na-neq-paṃ aṃ-a

in-yu-it cā-na-neq-paṃ in-yu-it cā-na-neq-paṃ aṃ-a nā-tci-yu-uṃ-o

ni-āq-o-ci-yuṃ-o e he he e he he

(1) The effect was something like this. Such cries are seldom really sung or definitely pitched.

No. 91. RECORD IV. C. 81c

F major tonality

Phrases		Measures	Beats
A	{ a b c	3	8
	{ 3 3 2		
B	{ d e f	3	8
	{ 3 3 2		
C	{ g h i	3	9
	{ 3 3 3		
A'	{ a ¹ b ¹ c	3	8
	{ 3 3 2		
B'	{ j e ¹ f	3	8
	{ 3 3 2		
C-	{ g ¹ h ¹ ? ?	2	6
	{ 3 3 3 2		

This song is nearly as regular as No. 89. It also is constructed along the plan of three divisions. The beginning is on the first beat and the fifth degree but the end is on the raised tonic. Possibly this is due to off-pitch singing. There is an interesting descent from the major to the minor third which may be due to this same tendency.

No 92

Record IX C. 43b

Weather Incantation.

Ikpakhuaq, a Puivtiq man

Cf. No. 94 and No 93

J = 96

A *A'*

a *b* *c* *a* *b* *ac*

qa-i-yum-a a- cin u-vam- a a-cin qai-yum-a a- cin u-vam- a a

Fine. B

c *c¹* *c²* *c¹* *c³*

nä-lu-vit qa-i-yum-a a-cin u-vam-a a- cin

Repeat twice entirely, and the third time as far as Fine.

No. 92. RECORD IV. C. 43B

D major tonality

Phrases

Measures Beats

<i>A</i>	{	<i>a</i> <i>b</i> <i>c</i>	3	7
		2 2 3		
<i>A'</i>	{	<i>a</i> <i>b</i> (<i>ac</i>) <i>c</i>	4	9
		2 2 2 3		
<i>B</i>	{	<i>c¹</i> <i>c²</i> <i>c¹</i> <i>c³</i>	4	8
		2 2 2 2		
<i>A</i>	{	<i>a</i> <i>b</i> <i>c</i>	3	7
		2 2 3		
<i>A'</i>	{	<i>a</i> <i>b</i> (<i>ac</i>) <i>c</i>	4	9
		2 2 2 3		
<i>B</i>	{	<i>c¹</i> <i>c²</i> <i>c¹</i> <i>c³</i>	4	8
		2 2 2 2		
<i>A</i>	{	<i>a</i> <i>b</i> <i>c</i>	3	7
		2 2 3		
<i>A'</i>	{	<i>a</i> <i>b</i> (<i>ac</i>) <i>c</i>	4	9
		2 2 2 3		

The song definitely ends with the *A'* phrase so that as given here this must be regarded as an entity. Although there are eight phrases in the composition, the three part structure cannot be wholly overlooked as it is presented in the first two sections. The *B* is a fitting close to the *A* and *A'*. It is very instructive to compare this with the other versions which follow, Nos. 93 and 94.

This version begins on the first beat of the measure, on the fifth degree. It ends on the third.

No 93.

Record IV.C. 63c.

Weather Incantation.

Practically identical with No 94 and No 92.

Haqumyag, a Puivhiq woman.

♩ = 172

qai-yum-a a-cin u-van-a a-cin qai-yum-a a-cin u-van-a-a

nä-lu-vit qai-yum-a a-cin u-van-a-cin qai-yum-a a-cin u-van-a-a

nä-lu-vit qai-yum-a

The breath is let out on the final note.

No. 93. RECORD IV. C. 63c

Bb major tonality

Phrases		Measures	Beats
A	{ a b c	3	7
A'	{ 2 2 3	4	9
B	{ a b (ac) c	3	7
A''	{ 2 2 2 3	5	11
	{ c ¹ c ² c ³		
	{ 3 2 2		
	{ a b (ac) c (c ²)		
	{ 2 2 2 3 2		

Compared with the first version this form is an interesting curtailment. In the last phrase the final measure may be regarded as a brief coda. The melody begins on the first beat of the measure and the fifth degree, and ends on the third.

It is interesting to compare the word phrases with those of the other versions for number and order and to note that they do not altogether correspond with the order of music phrases.

No 94

Record IV C. 24 b.

Weather Incantation.

Nātcin, Coppermine River man.

♩ = 84 A A'

(qai) yum-a a-cin u-van-a a-cin qai-yum-a a-cin u-van-a a- a- nä-lu-vit

rit. a tempo

qa-i-yum-a a-cin (hu hu)

No. 94. RECORD IV. C. 24B

Eb major tonality

Phrases

Measures Beats

A	{	a	b	
		3	2½	
A'	{	a	c	d ?
		1	3	4 4 2

2— 5½

3 12

Still further curtailed is this third version, which nevertheless, was evidently intended to be complete as it is. The words which accompany it are divided into three sections, an A phrase, a B and an A-. Part of the first word is missing and presumably the song should begin on the last beat of the preceding measure rather than on the first as it does audibly. It should be compared with Nos. 88 and 103 for similar melodic ideas.

The first tone heard is the fifth, and if the missing syllables were added probably they would be on the fifth degree also, as they are in the second phrase. The final tones are on the third degree.

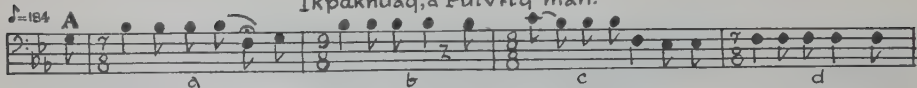
No. 95.

Record IV. C. 43c.

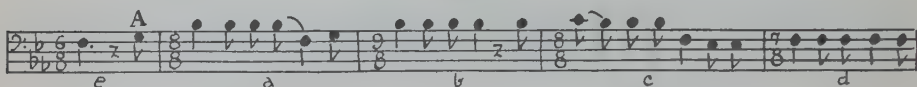
Weather Incantation.

Cf. No 96 and No 101.

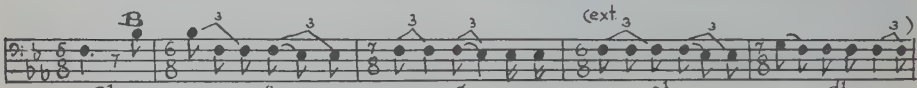
Ikpakhuaq, a Puivtiq man.



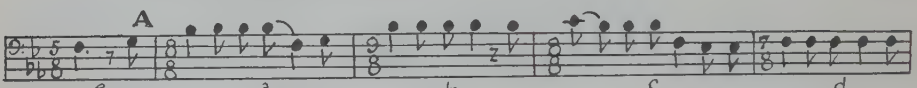
qain- yooq ki-cu-ma qain- yooq ki-cu-ma qain- yooq ki-cu-ma-a qain- yooq ki-cu-ma-e



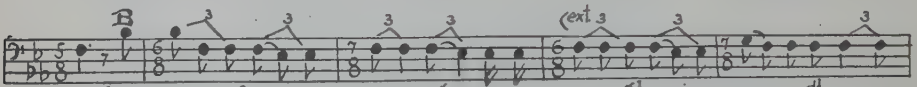
ye qain- yooq ki-cu-ma qain- yooq ki-cu-ma qain- yooq ki-cu-ma-a qain- yooq ki-cu-ma-e



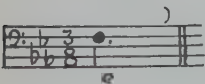
ye ci- voam-naq-in-yooq qait- qo-ya-tin u-vi- ät-qo-vtu-tin qain- yooq ki-cu-ma-e



ye qain- yooq ki-cu-ma qain- yooq ki-cu-ma qain- yooq ki-cu-ma-a qain- yooq ki-cu-ma-e



ye ci- voam-naq-in-yooq qait- qo-ya-tin u-vi- ät-qo-vtu-tin qain- yooq ki-cu-ma-e



ye.

No. 95. RECORD IV. C. 43c

Eb major tonality

Phrases

Measures Beats

A	{	a	b	c	d	e-
	1	7	9	8	7	5
A	{	a	b	c	d	e1-
	1	8	9	8	7	4
B	{	f	g	(g1 d1)	e-	
	1	6	7	6	7	4
A	{	a	b	c	d	e1-
	1	8	9	8	7	4
B	{	f	g	(g1 d1)	e-	
	1	6	7	6	7	3

5 31

5 37

5 30

Note the change to triplet rhythms in the B phrases. This is one of three versions of the same song, Nos. 95, 96 and 101. A close comparison of the music and the analyses is recommended. Observe in this example how the different A phrases each contain 37 beats although the order of beats in their measures is different.

The song begins on the final beat of the measure, on the third degree and closes on the second, which plays a prominent part throughout, and which seems to be the resting place or general level of the tune.

No. 96.

Record IV. C. 63a

Weather Incantation.

by Haqumyaq, a Puuvtiq woman.

♩ = 172

No. 96. RECORD IV. C. 63A

C major tonality

Phrases		Measures	Beats
A	{ a b c d-	4	16
B	{ 1 4 4 4 3	5	20
C	{ e f g (g) h-	9	30
	{ 1 4 4 4 4 3		
	{ i j (k j ¹ k ¹ j) l g h ¹		
	{ 1 3 3 3 3 3 3 4 4 3		
A	{ a b c d-	4	16
B	{ 1 4 4 4 3	5	20
C	{ e f g (g) h-	9	30
	{ 1 4 4 4 4 3		
	{ i j (k j ¹ k j ²) l g h ¹		
	{ 1 3 3 3 3 3 4 4 4 3		

Another song follows this immediately, but it is not clear whether it is considered to be part of the above or really a separate song. There are some points of similarity between the two so that it was thought best to class them together.

No. 97

Record IV. C. 63 b

Weather Incantation.

by Haqumyaq, a Puuvitq woman.

♩ = 172

qai-yi-na-in qai-yi-nain qai-yi-nain qai-yi-nain

i-ca-ya-cit-ka-a i-mai-tu-nu-ni qai-yi-nain qai-yi-nain qai-yi-nain

qai-yi-nain qai-yi-nain qai-yi-nain i-ca-ya-cit-ka-a

i-mai-tu-nu-ni qai-yi-nain qai-yi-nain

The singer let out the breath on the last note. It is a very effective mannerism with her.

No. 97. RECORD IV. C. 63B

C major or G major with the flat seventh. The tonality is not entirely clear.

Phrases

Measures Beats

A	{ a b c d	4	12
	{ 3 3 3 3		
A'	{ a¹ b c d	4	12
	{ 3 3 3 3		
B	{ x	1	3
	{ 3		
	{ e f g g¹	4	13
	{ 3 3 3 4		
ext.	{ g g² g³ g⁴	4	13
	{ 3 3 3 4		
A''	{ a b c d¹	4	13
	{ 3 3 3 4		
A''	{ a b c d¹	4	13
	{ 3 3 3 4		
B	{ e f g g¹	4	13
	{ 3 3 3 4		
ext.	{ g g² g³ g²	4	12
	{ 3 3 3 3		

Comparing the first song with No. 95, we see that in this, the second version, the first A and B phrases appear to be missing. The measures are smaller, although it might be argued that those in the previous song could be split into

lesser units. As the song was sung, however, the larger ones seemed to fit the case better. The metre is more regular in this version. The melody is made smoother and more plastic by the introduction of the sixth degree, below the tonic. The tune begins, as in the previous case, on the third degree of the major scale on the final beat of the measure and ends on the second.

The second song is especially interesting for its metre. In the first two phrases it is perfectly regular and then settles into an order of 3, 3, 3, 4 from which it does not deviate until the last measure, which although only actually three beats long, theoretically should be four, to include the first note of the song, which is a final beat. There is one exception in the presence of the rest, which is probably not an integral part of the song, and which perhaps might not be taken at the same point again, if at all. It is interesting to observe how the extension of the B phrases is sufficiently long to exactly compensate for the lack of a fourth individual phrase to balance the second A phrase. The song should be compared with the B phrase of No. 104 which has the same general metric swing.

The song begins on the first beat of the measure, on the fifth of the major scale and ends on the second degree.

No 98.
Record IV. C. 82b.

Weather Incantation.

cf No. 99.

Amivyaana, a Coppermine River man.

$\text{♩} = 76$

A **B**

au-la-qum-yoq qa- ya-yi-am-mi-un au-la-qum-yoq qa- ya-yi-am-mi-un qa-

C

ya-yin in-o-in qa- ya-yin in-o-in nu-na-nun i-cuk-ci-y-nun nu-na-nun a-vat-iy-nun

C

nu-na-li ma-ko-a ci-va-li ma-ko-a a-in-i-u-ta-in ne-yin-i-u-ta-in

Coda.

qa1-vat-it cap-ko-a cay-ya-i cay-yai

No. 98. RECORD IV. C. 82B

A minor tonality

Phrases		Measures	Beats
A	$\left\{ \begin{array}{l} a \quad b \quad a \quad b^1 \\ 3 \quad 3\frac{1}{2} \quad 3 \quad 3\frac{1}{2} \end{array} \right.$	4	13
B	$\left\{ \begin{array}{l} c \quad d \quad e \quad e \quad f \\ \frac{1}{2} \quad 3 \quad 3 \quad 4\frac{1}{2} \quad 4 \quad 3\frac{1}{2} \end{array} \right.$	5	$18\frac{1}{2}$
C	$\left\{ \begin{array}{l} g \quad h \quad i \quad i^1 \\ 3 \quad 3 \quad 3 \quad 3 \end{array} \right.$	4	12
Coda	$\left\{ \begin{array}{l} j \\ 2\frac{1}{2} \quad 1 \end{array} \right.$	2—	$3\frac{1}{2}$

Observe in the measures i and i¹ the sequence of the second and fourth measure of the A phrase. The coda is an unusual feature. The tune should be compared with that of No. 99.

It begins on the fifth degree of the minor scale on the first beat of the measure and ends on the same tone.

No 99

Record IV C. 22

Incantation.

♩ = 76

Qaymıq. Coppermine River man.

A

au - la-qum-yoq qa-ya-yi-am - mi-un au- la-qum-yoq qa-ya-yi-am - mi-un

B

qa-ya-yin in- o - in qa-ya-yin in- o - in

C

nun-a-nun a-va-yiy- nun nun-a-nun iukciy.

D ext.

nun nun-a li ma- ko-a ci-va- li ma-ko-a a-i-ni-u-ta-in ne-yin-i-u-ta-in

E

qat-vat-it cap- ko-a cay-ya i cay- ya-i tu-la-lam-a a tu-la-lam-a - a

F

tu-la-lam-a a tu-la-lam-a a tu-la-lam-a tu-la-lam-a li cat-yin may- a a

F¹

tuv-yay-tu-yo tu-la-lam-a tu-la-lam-a a tu-la-lam-a a

E¹

tu-la-lam-a a tu-la-lam-a li cat-yin may- a a tuv-yay-tu-yo

F¹

tu-la-lam-a a tu-la-lam-a a tu-la-lam-a a tu-la-lam-a a

E²

tu-la-lam-a tu-la-lam-a a tu-la-lam-a a tu-la-lam-a a

F

tu-la-lam-a tu-la-lam-a li

No. 99. RECORD IV. C. 22

Phrases		B minor tonality						Measures	Beats
A	{	a	b	c	a	b	c	6	13
	{	$\frac{1}{2}$ 2	2	$2\frac{1}{2}$	2	2	2		
B	{	d	a ¹	d	a ²	a ³	a ⁴	6	$12\frac{1}{2}$
	{	2	$1\frac{1}{2}$	2	2	3	2		
C	{	a ³	e	d	f	g		5	11
	{	3	2	2	2	2			
D (ext.)	{	fg	fg ¹	h	i	a ²		5	14
	{	3	4	2	3	2			
A	{	a	b	c	a	b	c	6	13
	{	$\frac{1}{2}$ 2	2	$2\frac{1}{2}$	2	2	2		
B	{	d	a ¹	d	a ²	a ³	a ⁴	6	$12\frac{1}{2}$
	{	2	$1\frac{1}{2}$	2	2	3	2		
C	{	a ³	e	d	f	g		5	11
	{	3	2	2	2	2			
D (ext.)	{	fg	fg ¹	h	i	a ²		5	14
	{	3	4	2	3	2			
E	{	j	k	l	m			4	10
	{	3	2	2	3				
F	{	n	o	a ⁵	a ⁴			4	10
	{	3	3	2	2				
F'	{	n ¹ (p)	o	a ⁵	a ⁶			5	11
	{	2	2	3	2	2			
E'-	{	j	k ¹	l				3	7
	{	3	2	2					
F	{	n	o	a ⁵	a ⁴			4	10
	{	3	3	2	2				
F'	{	n ¹ (p)	o	a ⁵	a ⁶			5	11
	{	2	2	3	2	2			
E''-	{	j ¹	k ¹	l				3	7
	{	3	2	2					
F	{	n	o	a ⁵	a ⁴			4	10
	{	3	3	2	2				

The form of this song is extremely interesting, especially from the standpoint of the subdivisions within the phrases themselves, and the repetitions. The extensions which comprise the D phrase are worthy of study, both from a melodic and a metric point of view. The new departure as set forth in the E and F phrases, while common in Eskimo music, would seldom be found in Indian songs. It probably represents the line of fusion of two songs which were once quite distinct, as this process is visible in all stages in the dance songs of the Copper Eskimos. The presence of the m measure in the first E phrase is no doubt a mistake. Probably it should not be counted in the analysis. The song begins on the last half of the final beat of the measure, on the fifth degree of the minor scale and ends on the same tone which seems to be the resting place or general level for the tune.

This is a much fuller and probably more nearly original version than No. 98.

No. 100. RECORD IV. C. 82A

Two songs combined

Song I

F# to B minor tonality

Phrases		Measures	Beats
A	{ a b a b	4	13
	{ 3 3½ 3 3½		
B	{ c d e f (c¹ c²)	6	14½
	{ 3 3½ 2 2 2 2		
C	{ g c³ h	3	6½
	{ 2 2 2½		
DB	{ c³ i j f (c¹ c²)	6	12
	{ 2 2 2 2 2 2		
A	{ a b a b	4	13
	{ 3 3½ 3 3½		
B	{ c d e¹ f (c¹ c⁴)	6	14
	{ 3 3½ 2 2 2 1½		
C	{ g c³ h	3	6½
	{ 2 2 2½		
DB	{ c³ i j f (c¹ y)	6	12
	{ 2 2 2 2 2 2		
E	{ k c⁵ l b¹ c⁶	5	11½
	{ ½ 2 2 2½ 2 2½		
B'	{ j¹ d¹ — e f (c¹ c²)	6	15
	{ 3 2 2 2 2 2 2		
AB	{ a b² c d —	4	12½
	{ 3 3 3 2 1½		

This very peculiar form may in itself represent the fusion of two songs. Or we may have the alternative, which is not altogether rare in Copper Eskimo music, of the departure to a new musical conception in the latter part of the song, which so many instances of fusion would be likely to suggest sooner or later, and then the return to the original theme, closing with a telescoped phrase composed of the musical material of the original first two phrases. It is one of the most interesting examples in this respect that has been encountered. While the different phrases are not uniform in regard to measures or the total number of beats in each, the parts are almost constant in themselves, in the repetitions.

The B phrase with its modulation to B minor is sufficiently different from the first phrase, to suggest that it too might once have been independent. The E phrase is a foreshadowing of the melodic ideas presented in the still distinct second song No. 101 to which we now turn for analysis after remarking that the first song begins on the fifth degree of F# minor with the first beat and ends on the fifth degree of B minor, below the tonic.

Nos. 90 and 110 have melodic themes similar to that found in the first part of the present song.

No. 101.

II A

B

cay-yu-ey-lu-nu mā-tu-ey-lu-nu qain-yoq ki-cu-ma qain-yoq ki-cu-ma qain-
 yoq ki-cu-ma ya qain-yoq ki-cu-ma ye ye qe qe qin-yam-naq-in-yoq qait-
 qo-ya-tin uv-i-āt-qo-vlu-tin qain-yoq ki-cu-ma ye ye qain-
 yoq ki-cu-ma qain-yoq ki-cu-ma qain-yoq ki-cu-ma qain-yoq ki-cu-
 ma ye ye qe qe qin-yam-naq-in-yoq qait-qo-ya-tin uv-i-āt-qo-vlu-tin qain-
 yoq ki-cu-ma ye ye (ye qin)

(1.) This word as given in the text is:
 cuvtin yuvlutimlu. The final syllable was omitted
 in singing. Note the subsequent changes, due to this.

No. 101. RECORD IV. C. 82A

Song II

B minor to B major tonality

Phrases

Measures Beats

A	{ m n m m ¹ -	4	8½
	½ 2 2 2		
B	{ a ¹ o p (p) q	5	10½
	½ 2 2 2 2		
C	{ g r c ⁶ r ¹	4	6
	2 1½ 1½ 1		
ext.	{ c ⁷ r ² s t	4	8½
	½ 1½ 2 2 2½		

Phrases		Measures	Beats
A	$\left\{ \begin{array}{l} m \quad n \quad m \quad m^2- \\ \frac{1}{2} \quad 2 \quad 2 \quad 2 \quad 2 \end{array} \right.$	4	$8\frac{1}{2}$
B	$\left\{ \begin{array}{l} a^1 \quad o \quad p \quad (p) \quad q \\ \frac{1}{2} \quad 2 \quad 2 \quad 2 \quad 2 \quad 2 \end{array} \right.$	5	$10\frac{1}{2}$
C	$\left\{ \begin{array}{l} g \quad r \quad c^6 \quad r^1 \\ 2 \quad 1\frac{1}{2} \quad 1\frac{1}{2} \quad 1 \end{array} \right.$	4	6
ext.	$\left\{ \begin{array}{l} c^7 \quad r^2 \quad s \quad t \quad c^8 \\ \frac{1}{2} \quad 1\frac{1}{2} \quad 2 \quad 2 \quad 1\frac{1}{2} \quad 3 \end{array} \right.$	5	$10\frac{1}{2}$

It is this tune which has other versions in Nos. 95 and 96. Observe the difference in melody here and also the greater range, as executed in the B phrase. Probably this is a corruption, rather than the original. The change to triplet rhythm is carried out, however, as in the other versions. The song begins on the last half of the second beat of the measure, on the minor seventh, of the minor scale. It ends on the fifth degree of B major.

No. 102.

Record IV.C. 89 a.

The Songspur's Incantation.

Nāneyoaq, a Coppermine River man.

♩ = 116

A **B**

Refrain

C **AB**

A¹ **B¹**

Verse 1.

C¹ **AB¹**

A² **C** **AB²**

Refrain

A³ **B²**

Verse 2.

C³ **AB¹**

a b a' c c' d e f a
 i yai ye - ε-yi ya i yai ye i yai ye - ε-yi ya-am-a i yai
 a' s b a' d' f' a' a' a' a'
 ye i yai ye - ε-yi ya i yai ye ay a-yi yai ye - e
 a' g' a' c' d' e' f' a
 i-lam-ma qimam-mam-a tai-yāt-pum- a uk-ä-lu-a-yam-am a-yi yai
 a' x g' g' a' d' f' a' a' a'
 ye qam-a-tai- ya-in-a- ma u-vam-ni- lu ay a-yi yai ye
 a' a' a a' a' c' d e f
 ai ya i ya ye - ε-yi ye i yai ye i yai ye - ε-yi ya-am-a
 a a' g b a' d' f' a' a' a'
 i yai ye i yai ye - ε-yi yai i ya-i ye y ay a-yi yai ye
 a' a' a' g' a' c' c' d' e' f'
 ai ya i-lam-ma qimam-mam-a tai-yāt-pum- a uk-a- lu-a-ya- mam a
 a' a' g' g' a' d' f' a' a' a'
 yi yai ye ai ya qam-a-tai- ya-in-a- ma nu-na-nut- iy- a a yi yai ye.

No. 102. RECORD IV. C. 89A

The Longspur's Incantation

B \flat major to G \flat major tonality

Phrases		Measures	Beats
Refrain	{ A	{ a b a ¹ c c ¹ 2 2 2 2 3	5 11
	{ B	{ d e f a a ² 2 2 2 2 3	5 11
	{ C	{ g b a ² 2 2 3	3 7
	{ AB	{ d ¹ f ¹ a ³ a ¹ (a ¹ a ²) 2 2 2 2 2 2	6 13
V. 1.	{ A'	{ a ⁴ g ¹ a ¹ c ² c ¹ 2 2 2 2 3	5 11
	{ B'	{ d ² e ¹ f ² a a ² x 2 2 2 2 3 2	6? 13?
	{ C'	{ g ¹ g ¹ a ² 2 2 3	3 7
	{ AB'	{ d ³ f ³ a ³ a ¹ (a ¹ a ⁵ a ¹) 2 2 2 2 2 2 2	7 14
Refrain	{ A''	{ a b a ⁶ c c ¹ 2 2 2 2 3	5 11
	{ B	{ d e f a a ² 2 2 2 2 3	5 11
	{ C	{ g b a ² 2 2 3	3 7
	{ AB''	{ d ⁴ f ⁴ a ³ a ¹ (a ¹ a ⁵ a ¹) 2 2 2 2 2 1 $\frac{1}{2}$ 2	7 13 $\frac{1}{2}$
V. 2.	{ A'''	{ a ⁴ g ¹ a ¹ c ² c ³ 2 2 2 2 2	5 10
	{ B''	{ d ² e ¹ f ² a ⁷ a ² a ⁷ 2 2 2 2 3 2	6 13
	{ C'''	{ g ¹ g ¹ a ¹ 2 2 2	3 6
	{ AB'	{ d ³ f ³ a ³ a ¹ a ¹ 2 2 2 2 2	5 10

The refrain and the verse are nearly alike musically but note the slight difference that is consistently carried out, which separates them. The extension of the refrain, which is not quite regular for all three, might be considered as a connective, especially as the song has so many of the characteristics of the dance songs, but it is not quite like the ordinary connective and as it could be classed equally well as an extension it seemed better to so designate it. The song begins on the tonic, with the down-beat, if we consider that it starts in B major, but this same tone in the space of a few measures becomes the third of the new key. It seems to be the general level and is the last tone as well.

No. 103.

Weather Incantation *

Record IV C. 20b.

—Kāneyq, a Puuvhiq girl.

ya yi ya i ya i ya yi ya a qa ya yi ya i ya i ya yi ya a qa yayi ya i
 ya i ya a i ya i yayi ya i ya a a i yayi ya i ya i ya yi ya a qa
 yayi ya i ya a i ya a yi ya ai ya a a i ya yi ya i ya i ya nā-lun-āt
 qa-ya-mi ai ya nun-ay-yum i-ma am-ut - i-yu-ti-u ya yi ya-a ya i ya
 a i ya ye ya ya ya i ya-a qa ye ye ye e ya a ya ye ya-a-qa
 ya ye ya e ya a ye ya a ye e ya a i ya (qa ya-nā-lun-āt
 qa ? i kut ε yam-e ya ? ? ? a ne nanam a qamame) ya ye ya a
 ya ye ya a ye ya e ya a ai a ye ya e a ye ya ye ya a qa
 ya ye ya i ya ye ya i ya a ye.

(1) These words not given. Not the same as
before although text says so.

* This song is not a weather incantation but a pisik. It was immediately preceded
on the record by the weather incantation No 105, hence the confusion [D.J.]

No. 103. RECORD IV. C. 20B

D \flat major or B \flat minor tonality

Phrases		Measures	Beats
{ A	{ a a b	3	6
{ B	{ 2 2 2	3	6
{ C	{ b ¹ a ¹ c	2	4
	{ 2 2 2		
	{ d b ²		
	{ 2 2		
{ A ¹	{ a a b ³	3	6 $\frac{1}{2}$
{ D	{ 2 2 2 $\frac{1}{2}$	3	5 $\frac{1}{2}$
	{ f g g ¹		
	{ 2 2 1 $\frac{1}{2}$		
{ A''	{ a b ² b ³	3	6 $\frac{1}{2}$
{ B''	{ 2 2 2 $\frac{1}{2}$	7	17 $\frac{1}{2}$
{ C	{ b ⁴ (a ²) a (b ⁵ b ² b ¹) c ¹	2	4
	{ 2 $\frac{1}{2}$ 3 2 3 $\frac{1}{2}$ 2 2 2 $\frac{1}{2}$		
	{ d b ²		
	{ 2 2		
{ A'	{ a a b ³	3	6 $\frac{1}{2}$
{ D'	{ 2 2 2 $\frac{1}{2}$	3	5 $\frac{1}{2}$
	{ f fg g ¹		
	{ 2 2 1 $\frac{1}{2}$		
{ A''	{ a b ² b ³ (b ¹ b ⁵)	5	10 $\frac{1}{2}$
{ A'''	{ 2 2 2 $\frac{1}{2}$ 2 2	3	7 $\frac{1}{2}$
{ B'''	{ a a b ⁷	3	6 $\frac{1}{2}$
{ C	{ 2 2 3 $\frac{1}{2}$	2	4
	{ b ¹ a c ¹		
	{ 2 2 2 $\frac{1}{2}$		
	{ d b ²		
	{ 2 2		
{ A'	{ a a b ³	3	6 $\frac{1}{2}$
{ D	{ 2 2 2 $\frac{1}{2}$	3	5 $\frac{1}{2}$
	{ f g g ¹		
	{ 2 2 1 $\frac{1}{2}$		
A''''	{ a b ¹ b ²	3	6
	{ 2 2 2		

The form of this chant is most peculiar. There are no verses or refrains, unless the words which begin in the latter part of B'' and continue to C may be considered as a verse. The rest of the syllables are all burden syllables. Considering this fact, there is a remarkable uniformity throughout in the number of beats in the measure, and the repetition of parts and their order. The song begins on the first beat, on the third degree and ends on the same tone.

No 104.

Record IV C. 59 b.

Weather Incantation.

(To allay a storm)

=Ivyayotailaq, a Puivtiq man

tau-i-yu-am-ma-an in-uy- yu-am- man tau-i-yu-am-ma-an in-uy- yu-am-
 man a-qe-y-luy- am-nuk niv-yoy-luy- am-nuk nud- vi-m- i- lan in-u-ey-i-
 voq in-uk-cam-i-lan in-u-ey-i- voq. a-ta- ni ka-nam-a qin-ey-lun-
 uk tau-yu-am-man in-uy- yu-am-man tau-yu-am-man in-uy- yu-am-
 man a-qe-y-luy- am-nuk niv-yoy-luy- am-nuk nud- vi-m- i- lan in-u-ey-i-
 voq in-uk-cam-i-lan in-u-ey-i- voq a-ta- ni ka-nam-a
 qin-ey-lun- uk.

No. 104. RECORD IV. C. 59B

C minor tonality

Phrases

A

A'

B

ext.

a	b	c	d
3	3	3	4
a ¹	b	c ¹	d
3	3	3	4
e	d ¹	f	d ²
3	3	3	4
g	d ³	h	i
1	3	2	4
3			3

Measures Beats

4 13

4 13

4 13

4 13

Phrases		Measures	Beats
C	{ j d ⁴ k i	4	13
C'	{ 3 3 4 3		
	{ d ⁴ f ¹ d ⁵ d ⁶	4	14
	{ 3 4 3 4		
A''	{ a ² b c d ⁷	4	12
A'''	{ 3 3 3 3		
	{ a ² b c d	4	13
	{ 3 3 3 4		
B'	{ f ² d ¹ f d ⁷	4	12
	{ 3 3 3 3		
ext.	{ g d ³ h i	4	13
	{ 1 3 2 4 3		
C	{ j d ⁴ k i	4	13
	{ 3 3 4 3		
C'''	{ j ¹ f ¹ d ⁵ d ⁷	4	13
	{ 3 4 3 3		

This is the one absolutely regular song in the entire collection from the standpoint of the number of measures, or primary accents to the phrase, and almost from the standpoint of the actual number of beats to each. The extension of B provides a fourth phrase, if not independent, to complete the unique six-phrase form. In its larger aspect the song is three part, each subdivided into two nearly identical phrases, and repeated once in its entirety. The song begins on the first beat of the measure, with the third degree of the minor scale and ends on the tonic, which is the general level. Compare the melody with that of No. 100 and the second phrase of No. 97.

No. 105

Record IV C. 20 a

Weather Incantation.

Kāneyoq, a Puivhiq girl.

♩ = 96

ay- nay-yu-a kan- a au- laq-cum-u-loq- pa ay-nay-yu-a kana au- laq-cum-u-loq-
 pa u-va- u-ne i-matai-la-munpi-vluq-a ma-um-ay- yu-am-a- a u a a
 u-vam-nik in-uk u-na ic-u-aq-cai-yu-it- oq (nunyuq numutnay man) numutaymatā in-mun-ik
 in-uk u-na nāt-qiq-cu-yu- it- oq oq in-mun-ik u-va- u-ne im-a-tai-
 la-munpi-vluq-a maum-a ic-u-aq-ca- aq-pum-a a hua hua a

(1.) This measure was not really pitched.

No. 105. RECORD IV. C. 20A

B \flat major to B \flat minor tonality

Phrases		Measures	Beats
A	a b c d	4	8
B	e f g h	4	9
C	i a ¹ a a a (j a ²)	7	15
D	a a a ¹ d ¹	4	8½
B'	e ia a ³ a ¹	4	8
C	i a ¹ a a a ia ¹ ?	6	12

The final measure ia of the last C phrase is a coda, musically, although the words of it cannot be separated from those that precede. It appears to take the place of the extension in the other C phrase. The song is divided, but not

very markedly, into two equal parts, the D phrase ushering in a slightly different theme. This phrase is interrupted by talking but is taken up again at the point left off, as a comparison with No. 106, which is another version of the same song, will show. The collector has told me¹ that this is customary when talking breaks the continuity. It is merely an expression of pleasure or interest in the song being sung, or an exclamation at a mistake. If the latter, a correction is made, and usually the singer begins back a little. The words of the first and second phrases are identical, thus necessarily rhyming, but there is also rhyme between the third and fourth, where the final words are different. The song begins on the last half of the final beat of the measure, on the fifth of the major scale or the fifth of the tonic minor as the alternative, but the feeling is predominantly major up to the beginning of the C phrase, where the introduction of the *a* flat causes a modulation to minor. The song ends on the same tone on which it began, which is the general level of the tune.

¹ Correspondence.

No 106.

Record IX C. 81. a

A Weather Incantation.

Kāneyoq, a Puivliq girl

cf. No 105 for a less full version

♩ = 82 - 96

A **B**

ay-nay-yu-a kan-a au-laq-cum-u-loq-pa ay-nay-yu-a kan-a au-laq-cum-u-loq-pa cau-

C **D**

yaq-yu-in(i) la-in-i-ni-ma nā-li-yum maiyan-a-yin in-uk u-na ic-u-aq-cai-yu-it-q in-min-ik

B¹ **C¹**

in-uk u-na nāt-qiq-cu-yu-it-q in-min-ik u-va-u-ne i-ma-ta-i-la-mut-i pi-vhug-a maug-

E **D**

a ic-u-aq-caq-pum-a u-vam-nik in-uk u-na ic-u-aq-cai-yu-it-q in-min-ik

B² **C²**

in-uk u-na ic-u-aq-cai-yu-it-q in-min-ik u-va-u-ne i-ma-tai-la-mut-i pi-vhug-a maug-

E¹ **D**

a ic-u-aq-caq-pum-a u-vam-nik *amotauyua ham-a tuc-ayuyalua* in-uk u-na nāt-qiq-cu-yu-it-q in-min-ik

B¹ **C²**

in-uk u-na nāt-qiq-cu-yu-it-q in-min-ik u-va-u-ne i-ma-tai-la-mut-i pi-vhug-a maug-

E¹

a ic-u-aq-caq-pum-a u-vam-nik *pikhuyyuk atuayalua*

spoken:

No. 106. RECORD IV. C. 81A

C minor tonality			Measures	Beats
Phrases				
A	{	a b	2	7
		$3\frac{1}{2}$ 4		
B	{	c a^1	2	$7\frac{1}{2}$
		4 $3\frac{1}{2}$		
C	{	e e^1	2	$9\frac{1}{2}$
		$\frac{1}{2}$ 4 5		
D	{	a^2 ab	2	$8\frac{1}{2}$
		4 $4\frac{1}{2}$		
B'	{	c^1 a^3	2	8
		4 4		
C'	{	e^2 a^4	2	8
		4 4		
E	{	f a^5	2	7
		4 3		
D	{	a^2 ab	2	$8\frac{1}{2}$
		4 $4\frac{1}{2}$		
B''	{	c^2 a^3	2	8
		4 4		
C''	{	e^3 a^4	2	8
		4 4		
E'	{	f a^6	2	6
		4 2		

The song is here interrupted by talking although the final measure is cut only one beat.

D	{	a^2 ab^1	2	8
		4 4		
B'	{	c^1 a^3	2	8
		4 4		
C''	{	e^3 a^4	2	8
		4 4		
E'	{	f a^6	2	6
		4 2		

In this form we are reminded of the pisik with prelude from which the verse section obtains the melodic material, but in this case it is the second and third phrases which are derived from the first part, which would correspond to the last phrase of the verse and the first phrase of the refrain. There are a number of minor deviations in rhythm which mar the absolute regularity. It is a most interesting specimen for comparison with the preceding, for that is the same song sung by the same person at another time, and is proof of how great the variation can be, both in melody and metre, even with a single singer. The first version was given only in fragmentary form as a comparison will at once reveal. As given here the song begins on the first beat of the measure on the fifth degree of the minor scale and ends on the same tone which is the general level.

No. 107.

Record IV. C. 43.a.

Weather Incantation.

Ikpakhuaq, a Puivtiq man.

$\text{♩} = 96$

tau kic-u-ma qa-i-tu-tin u-vi-ai-yu-yain a-ta-ni
kanam-a nu-i-yay-tu-tin cal-yil-yu-ak a-kut-yot-u-yik. tau kic-u-ma
qa-i-tu-tin u-vi-ai-yu-yain tau kic-u-ma qa-i-tu-tin
u-vi-ai-yu-yain a-ta-ni kanam-a nu-i-yay-tu-tin cal-yil-yu-
ak a-kut-yot-u-yik (1)

(1) The word "kilukqotuyuk" is given in the text as being substituted here for "akutuyuk," but this latter word is the one sung.

(2) "D" is sung on the repeat, instead of "C" sharp.

No. 107. RECORD IV. C. 43A

D major to B minor tonality

Phrases		Measures	Beats
A	{ a b c (d c ¹) 2½ 2 2 2 2	5	10½
B	{ e f g (h b ¹ i) 2 2 3 2 2 2	6	13
A	{ a b c (d c ¹) 2½ 2 2 2 2	5	10½
A'	{ a b c (d ¹ c ¹) 2½ 2 2 2 2	5	10½
B'	{ e f g ¹ (h ¹ b ¹ i) 2 2 3 2 2 2	6	13
A	{ a b c (d c ¹) 2½ 2 2 2 2	5	10½
B	{ e f g (h b ¹ i) 2 2 3 2 2 2	6	13

This song should be compared with No. 109. Observe the extra A phrase at the end of the first group. Otherwise the repetitions are exact.

The song begins on the fifth degree of the major scale with the first beat of the measure and ends on the third. There is no general level.

No 108.

Record IVC. 25. a

Weather Incantation.

Partially repeated in No. 112.

Ciniciaq. Puivtiq man.

A
 nu-ta-ya qe-x- cu-aq-pat-ε-qa-mi ye-e yi ya i ai ye yi ya-i
 Verse 1.

B
 ε ye yi ya-i ye ye yi ya-i - ye yi ya-i ye ye yi ya i ci-ta-män-ik
 Refrain. Verse 2.

B¹
 i-li-yun mä-li-kä-lu-ay-ma-ti-yu-i ye yi ya-a-i ε ye yi ya-i ε ye e yi ya-i
 Refrain

B²
 ε ye yi ya-i ye yi ya i ye yi ya i i-ti-käc-i-ät ta-yi-vu-ma
 Verse 3.

A²
 ye yi ya i ye yi ya-i nu-ta-ya qe-x- cu-aq-pat-ε-qa-mi ye yi ya-i
 Verse 1.

B³
 a-i ye ya-i ε ye yi ya-i ε ye yi ya i ye yi ya i ye yi ya a i
 Refrain

A³
 ci-ta-män-ik i-li-yun mä-li-kä-lu-ay-ma-ti-yu-i ye yi ya-i he ye yi ya-a-i
 Verse 2.

B³
 i-ti-käc-i-ät ta-yi-vu-ma-i ye yi ya-i ye yi ya-i
 Verse 3.

No. 108. RECORD IV. C. 25A

F major tonality

Phrases			Measures	Beats
V. 1.	A	$\left\{ \begin{array}{cccc} a & b & c & d \\ 2 & 3 & 3 & 3 \end{array} \right.$	4	11
Refrain	B	$\left\{ \begin{array}{cccc} e & f & b^2 & d^2 \\ 2 & 2 & 2 & 3 \end{array} \right.$	4	9
V. 2.	A'	$\left\{ \begin{array}{cccccc} a & - & b^1 (g) & c^1 & d^1 \\ 2 & 2 & 2 & 2 & 3 & 2 \end{array} \right.$	6	13
Refrain	B'	$\left\{ \begin{array}{cccc} e^2 & f & b^2 & d^3 \\ 2 & 2 & 2 & 3 \end{array} \right.$	4	9
V. 3.	B''	$\left\{ \begin{array}{cccc} e^3 & f^1 & b^2 & d^3 \\ 3 & 2 & 2 & 3 \end{array} \right.$	4	10
V. 1. repeated.	A''	$\left\{ \begin{array}{cccc} a & bg & c^1- & d^1 \\ 2 & 3\frac{1}{2} & 2\frac{1}{2} & 2 \end{array} \right.$	4	10
Refrain	B'''	$\left\{ \begin{array}{cccc} e^4 & f & b^2 & d^3 \\ 2 & 2 & 2 & 3 \end{array} \right.$	4	9
V. 2. repeated.	A'''	$\left\{ \begin{array}{cccccc} a^1 & - & b^1 (g) & c^1- & d^3 \\ 2 & 2 & 2 & 2 & 2 & 3 \end{array} \right.$	6	13
V. 3.	B'''	$\left\{ \begin{array}{cccc} e^1 & f & b^2 & d^1 \\ 2 & 2 & 2 & 2 \end{array} \right.$	4	8

Observe the differences in the repetitions of the various verses. There is one inconsistency, which is that the third verse is sung to refrain music. In the first case the second verse had its refrain, the tune of which was repeated for the third verse, but in the repetition the refrain of the second verse was omitted altogether. There are also the usual minor differences in the number of beats, but the number of measures in the various phrases is quite constant.

The song begins on the tonic with the first beat of the measure and ends on the fifth above. This is the general level. Compare this song with No. 112.

No. 109

Record IV C. 83. a-e

Weather Incantation.

Amivvāna, a Coppermine River man.

♩ = 144

tau kic-u-ma qa-i-tu-tin uv-i-ai-yu-yain tau kic-u-ma

qa-i-tu-tin uv-i-ai-yu-yain tau kic-u-ma qa-i-tu-tin

uv-i-ai-yu-yain

No. 109. RECORD IV. C. 83A

G \flat major with a hint of the relative minor

Phrases

Measures

Beats

A	{	a	b	c
		7	5	9
A'	{	a	b	c¹
		7	5	11
A''	{	a¹	b	c²
		7	5	9

3

21

3

23

3

21

This very simple little three-part structure is the first of five weather incantations which were given all together, following one another without a break so that they seemed like verses rather than separate songs. This first one should be compared with No. 107.

It begins on the first beat on the fifth degree and ends on the third.

No. 110.

l. (follows immediately)

Weather Duetantation.

Amivvāna, a Coppermine River man.

♩ = 144.

A

ta-yi-3q ta-yi-3q ta-yi-3q ta-yi-3q ta-yi-3q ta-yi-3q yu-munma-mai-t3y-yuk

cu-a-yo-tai- li a-qip-ci-i-tu- ay-tu-yin a-qip-ci-i-

tu-am-mit-u- yik

No. 110. RECORD IV. C. 83B

Eb minor tonality

Phrases

Measures Beats

A	{	a	b	c				3	6½
		2	2	2½					
ext.	{	d	e	e ¹	e ²	e ³	e ⁴	6	13
		2	2	1½	2	3	2½		
ext.	{	ab	e ⁵	e ⁶				3	6½
		2	2	2½					

The extensions in this tune are divided into two phrases, the second containing an echo of the original melodic idea. The music is unique in this collection, for its structure. It should be compared, however, with that of Nos. 90 and 100 for similar melodies. It begins on the first beat on the fifth degree of the minor and ends on the same tone, which is the general level.

Weather Incantation.

No 111.

c. (follows immediately)

Amivvayana, a Coppermine River man.

This song is better understood if counted in eighths.

am - e yam-am-a am-ai ya qai ya a-me i-yam-am-a ya-i ya am-

e yam-am-a am-ai ya qai ya i (la-vi-tum-a ci-la-u-la-ni ?) amai yam-a

No. 111. RECORD IV. C. 83c

Bb minor tonality

Phrases

Measures Beats

A	{	a	b	c	d	e	f	6	28
A'	{	1	4	4	6	5	4	4	
		a	b¹	c¹	d	e	g	h	e¹
		1	4	4	4	4	4	4	7

A glance at the music will show that there is a section in A' which was faulty on the record and the extra beats in this phrase may be accounted for in this way. The movement of the song is grasped better if the eighth note is made the unit. It opens on the final beat of the measure and the fifth degree of the minor and ends on the tonic. There is no general level.

Weather Incantation.

No 112.

d. (follows immediately)

Amivvāna, a Coppermine River man.

ci-ta mā-nik i-liy-yun mā-li-kā-lu-ay-mā - ti-yun ye yi yai ye yi ya
Verse 1.

i-ti-kāc-i-āt tāt-pa-yo i-ye yi yai ye yi ya ci-ta mā-nik
Verse 1.

i-liy-yun mā-li-kā-lu-ay-mā - ti-yun ye yi yai ye yi ya i-ye yi ya

ye yi ya ye yi ya ye yi ya

No. 112. RECORD IV. C. 83D

E \flat major tonality

	Phrases		Measures	Beats
V. 1.	{ A	{ a a ¹ a ² b c	5	28
		{ 4 5 6 8 5		
	{ B	{ b ¹ d a ³ c ¹	4	23
		{ 6 5 5 7		
V. 2.	{ A'	{ a a ¹ a ² b - c ¹	6	27
		{ 4 5 6 4 3 5		
	{ B'	{ e d ¹ f c ²	4	19
		{ 4 4 4 7		

The first verse has two phrases, the second but one, so that the second phrase of the music is filled out with nonsense syllables. The song begins on the first beat on the fifth degree and ends on the same tone, which is the general level. Compare it with No. 108.

No. 113.

Weather Incantation.

e. (follows immediately) Amivvāna, a Coppermine River man.

♩ = 152 or ♩ = 76.

a b c d

nu-yu-a-ming - i nu-yu-a-ming-i nu-yu-a-ming - i nu-yu-a-ming a-tam

e f e¹ e¹ a¹

a-i yam-a ye yi ya ye yi yam-a yam-a yam-a nu-yu-a-ming - i

(ext.)

b¹ c d e

nu-yu-a-ming-i nu-yu-a-ming. i nu-yu-a-ming a-tam a-i yam

No. 113. RECORD IV. C. 83E

E♭ minor tonality

Phrases		Measures	Beats
A	{ a b c (d e)	5	16
	{ 3 4 3 3 3		
B or	{ f e e¹ e¹	4	9
ext. 2.	{ 2 3 2 2		
A'	{ a¹ b¹ c (d e)	5	14
	{ 3 3 3 3 2		

Probably the end of this song was cut off when the end of the record was reached although the tune may have been intended to stop in this manner. There is an interesting melodic variant of a in the measure c. The song begins on the first beat on the minor seventh of the minor scale, making the mode the natural minor. It ends on the fifth which is the general level.

CHAPTER 2. DANCE SONGS FROM REGIONS SURROUNDING THE COPPER ESKIMOS

MACKENZIE RIVER DANCE SONGS

The Mackenzie river region lies to the west of that which the Copper Eskimos inhabit. It is not so far removed, however, that some intercourse should not occur. Twelve songs have been collected from this area, all of which are dance songs, and the first of which is designated an aton. The last is reputed to be a Russian song, and is exceedingly difficult and complicated, especially on account of the numerous chromatics, modulations and shifts in pitch due to what may be untrue singing. In the general conclusions its features have not been calculated.

No. 114 is not unlike some songs from the Copper Eskimos, except that it lacks refrains and connectives. The verses are all alike, with A and B phrases. The speed is moderate—M.M. 104. There is a syncopated rhythm and a tendency toward two sixteenth notes at the ends of the measures instead of an eighth, and sometimes for the second half of the second beat. The song begins on the final half of the fourth beat in a five-four measure which perhaps should be split into a three-four and a two-four.

Connectives are not lacking in all the songs from the Mackenzie, for in the next, No. 115, one is used for an introduction and again to join the two almost identical halves of the song which are composed of two phrases each. The last part of each phrase is sung to burden syllables and between the A and B phrases of each half there are extensions of the A phrase which might very well also be called connectives. Those which introduce the first half of the song and connect it with the second are different from those used by the Copper Eskimos in that they are longer and there are two words as well as some burden syllables. This song is much more lively in tempo than the average or even the fastest Copper Eskimo tune, for it moves at 144 M.M. Its dotted eighths and sixteenths beside lending precision of movement also add to the liveliness. There is an interesting rhythmic contrast in the beginning of the B phrase where a smoother movement of paired eighths appears.

Most of the Mackenzie river songs are much shorter than those of the Copper Eskimos and lack the divided verse with its refrain for each verse-part, the refrain and the connective. Many are similar to the final songs in each of the three Copper Eskimo sets, the pisik, aton and unclassified.

There is a flowing quality to the melody of No. 116 which reminds us of the weather incantations, and the octave intervals would be rare in the Coronation gulf neighbourhood. No. 117 is another short song with rapid tempo. Its double dotted quarter notes and the triplet rhythms, as well as the series of sixteenths, especially at such a speed, are features that are not at all characteristic or even common in the Copper Eskimo tunes. No. 118 is another very rapid tune which in plan is very like No. 66 among the atons of the Copper Eskimos. There is the same striving for the balance of parts which in the Mackenzie area seems to have been more often attained in compositions of this type. The large intervals and the rise of the curve of the melody in the middle of the song to exceptional heights mark No. 119, which does not display much evidence of design in its short length, but which is in its beginning very tuneful.

Although the tempo of No. 120 is slow, the numerous sixteenths and thirty-second notes enliven the movement and distinguish it from the majority of Copper Eskimo dance songs of this general character. Some of those which are called to mind in connection with these Mackenzie songs are No. 50 with some very interesting instances of the singing of a single syllable over three notes, No. 54 which is a very old tune, Nos. 64 and 66, No. 67 which is another old song, Nos. 69 and 84, and No. 81 which comes from Prince Albert sound.

Although smaller rhythms are not very numerous in No. 121, the tempo and the greater melodic range provide Mackenzie features. It shows a nice balance in an exceptionally lovely melody. The syncopation is interesting and not at all typical of the region farther east. No. 122 has the same form as No. 121 and is quite Mackenzie in feeling. The rhythmic pattern is well developed and fairly consistent, and the melodic sequences again attest appreciation of the balance of parts.

No. 123 with its rapid movement and occasional triplet or eighth and sixteenth note rhythms, is only one phrase longer than the two previous examples, and like them, appears to be formless and wandering until one examines the music, when the charm of the melody is at once apparent.

The pattern of No. 124 adds an extension to the final phrase and a little coda, in the shape of the exclamatory passage which appears here as well as in the Coppermine river region. A tempo of 132 M.M. and sixteenth notes and triplet rhythms as the enlivening elements in the first part of the song, indicate its relationship with other Mackenzie tunes. The minor tonality is a pleasing and surprising contrast in a group which are largely and distinctively in the more joyful mode.

Of the eleven songs analyzed seven are almost exuberantly major, one vacillates between major and the relative minor, one becomes irregular after a major beginning, one is minor and one is irregular throughout. The tonic seems on the whole better established here than in the songs we have so far discussed. Four songs begin on it, two end on it, although one ending is questionable, while seven appear to have it as the general level. In three of these cases, however, this seems divided, twice with the second degree and once with the fifth. Of the other songs, two begin on the fifth, one on the third and two on the second, but one is doubtful, while one begins on the third and another on the fifth of the minor scale. Other endings than those already mentioned for the tonic are in major tonality, two on the second degree, two on the third (one above and the other below the tonic), one on the fourth, one on the fifth, and one doubtful, while in the minor, one ends on the third, the other on the fifth. General levels beside the tonic are, for the major songs, one doubtful for the fifth degree, and one not established; in the two minor songs one has the third, which served for beginning and end as well, the other is doubtfully the fifth, on which the song also opened and closed.

Five songs commence on the first beat of the measure, two on the last, two on the final half-beat and two on the second half of the next-to-the-last beat.

In summing up the situation for the Mackenzie river area, as far as the testimony of so small a group of songs permits, there are a number of particulars in which the music seems to be quite distinct from that of the Copper Eskimo. Melodically, in the dance tunes there is much more variety and grace, for the Copper Eskimo *pisik* forms give the impression of more or less monotony, with excessive play on the tonic major triad, while the form, if varied considerably in detail, is in its larger features and repetitions of parts at times rather tiresome. This does not mean that there are not a number of examples of very tuneful melodies and impelling rhythms which remain in the memory with tantalizing effect, for the Eskimos are, on the whole, exceedingly musical, in fact more so than is common with many Indian tribes or other peoples as groups. If the

dance songs of the Copper Eskimos show a larger percentage of sameness than is altogether agreeable when too many are heard at one time, the weather incantations reveal the great variety of musical effects of which their composers are capable, and rival easily the dance songs from the Mackenzie in loveliness of theme. After all, one would expect much monotony in music composed for a single purpose in such large quantities as the *pisik*, as our own jazz has long since shown, and the *pisik* is of sufficiently fixed character to demand a certain uniformity, while if Mackenzie specimens were more numerous their charm might pall somewhat.

The latter, however, seem never to have attained this formal structure, if the examples collected are representative; thus fancy is allowed freer play. They are short and therefore not as monotonous as would be the case if they were encumbered with numerous verse-parts, refrains and connectives. They are, nevertheless, far more melodious than necessity demands and this proves that their composers also are gifted with no mean musical imagination. The lively tempos of the majority of the tunes, the finer dotted and syncopated rhythms, are distinctively their own, or at least not shared to any extent with the Copper Eskimo songs, if they may be with those of other regions which will be examined after the Mackenzie examples have been studied in detail.

No. 114.

Record V.D. 8b.

Dance Song.

Mamilen.a, a Herschel Island man.

♩ = 108

a-na a a ci-lu-li-i-vit ci-lu-li-yu-tit a-na-a-luy-ma-ci-u- ta tu-nu-a cā-ni-

Verse 1.

acc. *atempo.*

ya-tei-laq cā-ni-ya-tei- lam a e a-na-a- a-a ci-lu-li-i-vit ci-lu-li-yu-tit a-

acc. *atempo*

na-a-luy-ma ci-u- ta tu-nu-a cā-ni- ya-tei-laq cā-ni-ya-tei- lam a e. a-na-a-

Verse 2.

a a-na-pi-ya- aq ci-lu-li-yu-tit a-na-a-luy-ma ci-u- ta tu-nu-a cā-ni-

acc. *atempo.*

ya-tei-laq cā-ni-ya-tei- lam a e. a-na-a- a-a qat-pa-a- aq ci-lu-li-yu-tit a-

Verse 3.

na-a-luy-ma ci-u- ta tu-nu-a cā-ni- ya-tei-laq a-li-teia-mi ('num-utq')

a-na-a-
V.3. repeated

a-a qat-pa-a- aq ci-lu-li-yu-tit a-na-a-luy-ma ci-u- ta tu-nu-a cā-ni-ya-tei-laq a-li-

teia-mi-i a-na-a- a-a qat-pa-a- aq ci-lu-li-yu-tit a-na-a-luy-ma ci-u- ta tu-nu-a cā-ni-

V.3. repeated.

ya-tei-laq a-li-teia-mi ('num-utq')

No. 114. RECORD IV. D. 8b

C major tonality

Phrases		Measures Beats	
V. 1.	{ A	3	10
	{ B	4—	14
V. 1. repeated.	{ A	3	10
	{ B	4—	14
V. 2.	{ A	3	10
	{ B	4—	14
V. 3.	{ A'	3	11½
	{ B'	4	11½

This song has no refrain and no connectives, merely consisting of simple verses. No reason was given for the repetition of the first verse. Each verse is the same except for the latter part of the third, where an appropriate drop of an interval of a third comes in the melody for the closing measures. After a pause the third verse is repeated twice, the first time with the usual ending, the second time with the drop. There are also other minor variations.

The tune begins on the tonic on the last half of the next-to-the-last beat in the measure. It ends on the third degree in the octave below this tonic. The intermediary verses end on the fifth degree midway between these two tones.

No. 115

Record IV D. 7d.

Herschel Island Dance Song.

Unalina and Cukaiyoq,
Mackenzie River women.

♩ = 144

Int. A

qan- oq ka-ta-ni ya-am-a iy-it-a-yo-li pi-lu - ti-ya-man-a tā-

māt-kat-u-yoman-a e ye ya ya ye yam- e ye ya yi ya am-a

B

u-ta-ni-i-i-yu-ta-ni ti-ki-na-i-lu-tau-yoq nā-ney-ean-unman-

(ext.)

a e e ye yam-e ye ya e ye ya e e e e ya

conn. A

qan-oq ka-ta-ni-i-ya-am-a iy-it-a-yo-li pi-lu - ti-ya-man-a tā-

māt-kat-u-yoman-a e ye ya ya ye yam- e ye ya yi ya am-a

B

u-ta-ni-i-i-yu-ta-ni ti-ki-na-i-lu-tau-yoq nā-ney-ean-unman-

(ext.)

a e a ye ya a ye ya a ye ya e e e ya

(1) cf. with the first time.

No. 115. RECORD IV. D. 7D

E \flat major tonality with a flat seventh

Phrases		Measures	Beats
Intro.	$\left\{ \begin{array}{l} a \quad a^2 \\ \frac{1}{2} \quad 4 \quad 4 \end{array} \right.$	2	8 $\frac{1}{2}$
A	$\left\{ \begin{array}{l} b \quad c \quad d \quad d^1 \quad d^3 \quad (e) \\ 4 \quad 3 \quad 4 \quad 4 \quad 3 \quad 4 \end{array} \right.$	6	22
B	$\left\{ \begin{array}{l} f \quad d^2 \quad d \quad g \quad e^1 \quad (e^2 \quad e^3 \quad e^4) \\ 4 \quad 4 \quad 4 \quad 4 \quad 4 \quad 2 \quad 4 \end{array} \right.$	8	30
	$\left\{ \begin{array}{l} x \quad x \\ 4 \quad 2\frac{1}{2} \end{array} \right.$	2	6 $\frac{1}{2}$
	Conn. $\left\{ \begin{array}{l} a^1 \quad a^2 \\ 4 \quad 4 \end{array} \right.$	2	8
A	$\left\{ \begin{array}{l} b \quad c \quad d \quad d^1 \quad d^3 \quad (e) \\ 4 \quad 3 \quad 4 \quad 4 \quad 3 \quad 4 \end{array} \right.$	6	22
B	$\left\{ \begin{array}{l} f \quad d^2 \quad d \quad g \quad e^1 \quad (e^5 \quad e^4-) \\ 4 \quad 4 \quad 4 \quad 4 \quad 4 \quad 3 \end{array} \right.$	7	27

The introduction in this song and the later connective between the two halves, are almost identical, as are the phrases which constitute the two main parts. The pause of eight beats is perhaps natural between the two divisions although such a break is rarely made. It is uncertain whether it is to be regarded as part of the song but probably it is not. The B phrase forms an excellent answer to the A but aside from this there is not much form to be discovered in so short a piece. The use of the minor seventh is interesting and effective. The play between it and the true major seventh, as well as intermediary pitches shows, as we have also found in some other examples, appreciation for the varied effects to be obtained from the finer intervals and tone differences, although it is not proof that all pitches which deviate from those of the major and minor scales as we know them are employed intentionally.

The song begins on the last half of the final beat of the measure, on the fifth degree of the scale and ends on the tonic which is the general level. The speed, as usual with songs from this region, is rapid, and the measures contain nearly double the usual number of beats. It is rare that one finds among Copper Eskimo songs metres that are unmistakably four part.

No. 116

Record IV. D. 5a.

Dance Song.

Palaiyaq (Mackenzie River man)

♩ = 80

A **B** rit.

e ye ye yaŋ-e yaŋ-a a-ma a a ye ye ye yaŋ-e ya - a - aŋ aŋ a

(ext.) **A'** (ext.)

aŋ e ye ya aŋ aŋ aŋ e ye ye ye yaŋ e ya a a aŋ aŋ aŋ e ye ya

C

a ma ye ye ye yaŋ-e yaŋ-e ye ye ye ye ya.

No. 116. RECORD IV. D. 5A

B♭ major tonality

Phrases		Measures	Beats
A	a b c d	4	8
	2 2 2 2		
B	e a ¹ f g (g ¹)	5	12
	2 2 2 3 3		
	2 2 2 2 3		
A'	a b c (h) d	5	11
	2 2 2 2 3		
C	e i i ¹ i ²	4	7
	2 2 2 1		

There is quite a perfect form here although the extension of the B phrase rather disturbs the balance, even though it adds emphasis. The A' phrase with its sudden turn at the end opens the way for the C phrase which forms a novel and quite satisfying ending, although leaving with the hearer a musical question. The tune commences on the first beat of the measure with the fifth degree above the tonic and ends on the third.

No 117.

Record IV C. 6 a.

Dance Song.

Unalina and Cukaiyag. Herschel Island, Mackenzie River women

♩ = 120

cu-na kan- a - a - a ta-ko-yi- yo ku-kam-li - i - i e-qim-a-ni a. a. au-la-tci-yuaq

a. a. ti-kai-yuk-ciuk-tuaq hu-i hu-i he-e-e am-i-ya- ho hu-i hu-i

e-e-e am-i-ya-ho e-e am-i-ya-ho e-e am-i-ya-ho hu-i hu-i

he-e-e am-i-ya-ho - ta-i-ma

(1.) This peculiarity was caused by laughter. The note was undoubtedly meant to be "D".

No. 117. RECORD IV. D. 6A

C major and A minor tonality

Phrases		Measures	Beats
A	{	a b-	2 8
B		1 4 3	
	{	c d e-	3 12
A		1 5 3 3	
	{	a¹ b¹-	2 8
B'		1 4 3	
	{	c f f¹-	3 12
A		1 5 3 3	
	{	a b²	2 8
Coda		1 4 3	
	{	1	1-

The form, rhythm and melody are all unusually interesting. The triplet plays a quite important part. Note also the four- and five-beat measures like a and c, and the position of the triplet in each, also the d measure and its elaboration in e as both developed from c, and the melodic change that is brought about in the f and f¹ measures following the second c in the B' phrase. The song begins with a triplet on the last beat of the measure, on the third degree of the major or the fifth of the minor scale, and ends on the same tone. It appears to commence in the minor mode and to shift to major at the extension of B but on the return to A it is again in minor. The change to major is made once more in the corresponding place in the B' phrase and back to minor to close. The low beginning and the range of the melody nearly an octave above it are features that have been noted elsewhere in the music of the Copper Eskimos, but generally the range is not so great.

No 118

Record IV. D. 8a.

Dance Song.

Mamilen.a. Herschel Island man.

♩ = 144

a b a¹ b c d e f

e ya yi yam-e e ya yi yam-e e ya yi yam-e-e e ya yi yam-e

b¹ h i j k l m

e ya yi yam-e e ya yi - i yam-e a-i yam-e i yam-a am-a-a-i e yam-

m¹ m m m² a b a j n b²

e e a-i e-yam-a aynaq-pav-ti aul-ä-tei-ay-a qa-i-i yam-e

b³ b b⁴ b⁴ b² a b a b¹ o

e ya yi yam-e-e a-i yam-e ki-li-ca-vit-i qun-iam-ni-aq-pyut ak-laq-

a² p q q¹ b⁵ b⁶ h¹ i j¹

a-maq-tu-kän a nä-lik-ak- a qi- via am-a-teia-qiq-tq i ya- yi yam-e-e a-i

k m m¹ r m³ m³

yam-e e yamai yam-e e ai ye ye yam-a ai ye ya. (numut.oq")

spoken:

No. 118. RECORD IV. D. 8A

No tonality established

Phrases

Measures Beats

A	a b a ¹ b	4	8½
B	c d e f	4	8½
C	b ¹ h i	3	7
D	j k l	3	6
ext.	m m ¹ m m ²	5	11
	1 2 2 2 2 2		

Phrases							Measures	Beats
A	{	a	b	a	j	(n b ²)	6	13
		2	2	2	2	3 2		
E	{	b ³	b	b ⁴	b ⁴	b ²	5	10
		2	2	2	2	2		
A	{	a	b	a	b ¹		4	8
		2	2	2	2			
F (B)	{	o	a ²	p	q	q ¹	5	10
		2	2	2	2	2		
C'	{	b ⁵	b ⁶	h ¹	i		4	8
		2	2	2	2			
D'	{	j ¹	k	m	m ¹	(r m ³ m ³)	7	16
		2	2	2	2	2 3 3		

The odd feature of this song is its structure, which contains a central portion of two phrases, the first of which is like the first phrase of the first and last parts of the song, the second of which is new material. The F phrase of the last part of the song is essentially B, but with pitch variations and changes in metre which have earned for it a different lettering. Although the first and last parts of the song are roughly the same, there is considerable difference in the length of the corresponding phrases. This is most evident in the D phrases, for in D¹ the first part is longer than in D while the extension is shorter. The song may be compared with No. 66 which is constructed along similar lines.

The tempo is more rapid than any of the Copper Eskimo dance songs but about the same as of the songs from the Inland Hudson's Bay people, which will presently be discussed. The tune begins on the first beat of the measure on the second degree, if we may consider the tonality as being more nearly related to B major than to any other. The flat seventh is the disturbing factor. The song ends on *f* sharp but the impression is not that of the fifth degree of the major scale. The tone *b*, or the supposed tonic, is apparently the resting tone, or the general level of the song, although *f* sharp and the *a* natural are both prominent.

No. 119.

Record IV D. 5b

♩ = 80

Dance Song.

Palaiyaq. (Mackenzie River man)

A
 a i ye ye ye ye ye ya - a-ma a i ye ye ye i ye ye ya-ma ai ye ya
 B
 ya-me ya-me-e ya ya ya-me ya ya a ya-me ya a am - e ye yam
 C (ext)
 e-yam-am-a am a ye ya-am - e yam e ye ye.

No. 119. RECORD IV. D. 5B

B \flat major—irregular tonality

Phrases

Measures Beats

A	{	a	b	c	(d e)
		2	3	3	3 3
B	{	f	g	c ¹	
		2	2 $\frac{1}{2}$	3	
C	{	h	h ¹	h ²	i (i ¹ i ²)
		3	3	3	3 2 3

5

14

3

7 $\frac{1}{2}$

6

17

The continual change of melody, the disparity in the phrase lengths both as regards measures and beats, show that there is very little form to this song, although the first part is very melodious. The B phrase has practically no relation to the A but the g measure reveals a sequence of the f in the order of intervals, if not their actual size. The C phrase carries us even farther afield but in the h measures there are a few little developments of the first theme as set forth in the first of that series.

The song begins on the tonic with the first beat of the measure and ends on the fourth, if it is complete as given on the record.

No 120.

Record IV G 1.c.

Berschel Island Dance Song.

(Mackenzie River)

Mike, South Head, Siberia.

♩ = 80

ma-yaq-te-yeq-pu-ci qai ya ya ya ya ya cu-yu-yo ä-tuama ä-ta-ya-ya-ya-ya-ya

ma-ki-le-yai-teu-ma a ya eq-es-cua-yum-a ya ya ya i e ye ye ye ye yama a

ma-yaq-tey ä-tua ma yeq-pu-ci ma ca a yi ya a a i ye yi ya a i yame ke-ya-ma-yam

a-a ke-ya-am-a i ye ye ye ya ye ye ya i ye a teq teq teq teq teq

No. 120. RECORD IV. G. 1c

E major tonality

Phrases	E Major tonality						Measures	Beats
A	{	a	b	a ¹	c	d	5	10½
		½	2	2	2	2		
B		e	e ¹	f	g		4+	10½
		1	3	2½	2	2		
C	{	a ²	h	i	i ¹	j	5	9¼
		2	2	1½	2	1¾		
		1	m	g ¹	g ²	g ³		
D		¼	2	2½	2	2½	1	5—

There is no form in this example and its tonality is but poorly established. The play between the second, fourth and sixth degrees is disconcerting to European ears and not often encountered in the music from this general region. The song begins on the last half-beat of the measure, on the second degree of the scale and ends on the fifth. In the exceedingly fine rhythmic values and the dotted notes we are reminded of the music from Point Hope, Alaska, which will soon be taken up, but the movement is comparatively slow, for the quarter note, at 80 M.M. is about the slowest tempo that we find among the Copper Eskimos, and on the whole their songs move in more leisurely fashion than do these of the Mackenzie.

No 121.

Record IV D. 6d.

Mackenzie River Dance Song.

—Unalina and Cukaiyq. Mackenzie River women.

$\text{♩} = 132$

A *(ext.)* **B**

tā-t-ik- a a cak-la-u- vi- u-yaq- tuk ye ye e e ye āji-yat-ka-

C

a pa-meq-ciu-i-cu- piaq-tu- u- un cu-luk-cu-ti- yuak i-ti-yā- tā-lam-a

D

1 k k k¹ k² k³ m n c¹

mumi-la-lam- a piq-oq- ci-lam-a u-liu-la-lam- a a tā-t-ik-a a kēp-ik-ci-may-tuk

E *(1.) A* $\text{♩} = 132$

na-qiy-xi-lau-yay-lam-a tāv-tum-i- u tā-t-ik- a a cak-la-u- vi- u-yaq-

(ext.) **B**

a a¹ a a d e f g h

tuk ye ye e e ye āji-yat-ka- a pa-meq-ciu-i-cu- piaq-tu- u-

C *(ext.)*

i j³ k l k¹ k²

un cu-luk-cu-ti- yuak i-ti-yā- tā-lam-a mumi-la-lam- a piq-oq-ci- lam-a u-

C

k³ k⁴ k⁵ k⁵

liu-la-lam-a e a.

(1) In the first rendition the song was cut off here.

No. 121. RECORD IV. D. 6d

F major (both renditions)

Phrases

Measures Beats

A	{	a	b	c	a	(a ¹	a	a	d)
		1	2	2	2	2	2	2	1
B		e	f	g	h	i	j		
	{	1	2	2	2	2	2	1	

8 16

6 12

Phrases									Measures	Beats	
C	{		k	l	k	k	(k ¹	k ²	k ³)	7	14½
		1	2	2	2	2	2	2	1½		
D			m	n	e ¹	o				4	8½
		½	2	2	2	2					
E	{		p	q	—	—				—	—
			2	2							

The structure of this song is similar to that of the next. There is a part sequence of A in the B phrase and the C completes a three-phrase form while the D in melodic material reverts again to A. Had the song been finished the close might have been found to be as artistic in conception as the beginning, but even incomplete, it is a lovely little fragment. The repetition either corrects the C phrase as it was first given or presents a variation of it. Otherwise, as far as the second rendition goes, it is substantially the same as the first. The song begins on the third degree of the scale with the last beat of the measure and probably ends on the tonic as the C phrase does with its extension, but this is not a necessary conclusion.

The tempo is as rapid as the fastest of the Copper Eskimo dance tunes but impresses the hearer as being merely lively because the divisions of the beat are not very small and many notes are tied, thus giving a slower effect.

No 122.

Record IV. D. 7c.

Dance Song.

Unalina and Cukaiyoq, Mackenzie River women.

$\text{♩} = 144$

a e ye e ye ya-am-e ya-m-e ya-m-e - e - e - e ya e ya e ye ya-am-e

ya ye ye ya-m-e ya-a-am-e ya ye ya-a e ya-m-e e ya-m-e ya-m-e ya

ya ya-am-e ye ya ya-m-e ya e ya e ye ya-am-e ya ya e ya-m-e ya e ya-

a e ya am-e ya ye ya-am-e ya e ya e e e

No. 122. RECORD IV. D. 7c

C major tonality

Phrases		Measures	Beats
A	a b c-	3	14
B	1½ 4 4 4½	5	19½
	d e a f g-		
	1½ 4 4 4 4 2		
C	h i	2	10½
	2 4 4½		
D	a¹ j	2	10
	1½ 4 4½		
E	k f¹ l l	4	16½
	1½ 4 4 4 3		

In the matter of phrases the above form seems rather vague and the melody wandering, but close examination proves this to be a very interesting little specimen. The B phrase begins with an exact sequence of the A, a fifth higher, and then develops an answering section in measure e, and returns to the measure first given out in the A phrase, on which the sequence was modelled. This return is elaborated through the short C phrase while in D again there is a beginning almost like that in the A phrase with a totally new turn which includes a dip far below the tonic in a striking answering phrase. E takes up in another form the melody of A and B, especially their opening half measures and the final full measures of B, and thus gives an artistic finish to the whole, but with the end on the second degree, both novel and not displeasing. The song begins on the first beat of the measure, with the tonic. Its rhythmic pattern is decided and vigorous, for the dotted eighth and sixteenth notes with which the measures often end, followed by the long, even, two-beat notes at the beginning of the next measure, tend to lend positiveness to the movement. The speed is greater than for any of the dance songs from the Copper Eskimo.

No 123.

Record IV D. 6 c.

J-144

Dance Song.

—Unalina and Cukaiyq, Mackenzie River women.

A (1) **B**

a-ki-cay-le-yuam-i a-ki-cay-leq - tu-ma ya-lu-yo a a-ki-cay-le-yuam-

C **D**

i ai ye ya ye ye ya ai ye yam ye ye ya-a ci-li

E **F**

po-vi-aq-ta- nay-yuk ai ye yam i ye ye ya ai ye yam i ye ye ya e e

A (1) **B** (1) **C** repeated.

e i ye i yam-e yam-e ye yam-a a-ki-cay-le-yuam-i

B (1) **C** **D**

me a-ki-cay-leq-tum-a a-ta-ta-ya-lu-yo a a-ki-cay-le-yuam-

C **D**

i ai ye ya ya ye ya ai ye yam ye ya ya ci-li

E **F**

po-vi-aq-ta- nay-yuk ai ye yam i ye ye ya ai ye yam i ye

F

ye ya e ye i ye i yam-e yam-e yi yam-e.

(1) Cf. the same place in the repeat.

No. 123. RECORD IV. D. 6c

F# major tonality (both renditions)

Phrases							Measures	Beats
A	{	a	b	c	d	d	5	12
		2	3	3	2	2		
B	{	e	d	f	g	h	6	12
		2	2	2	2	2		
C	{	i	j	d ¹	i	j	6	12
		2	2	2	2	2		
D	{	l	l ¹	m	n-		4	9
		2	3	2	2			
E	{	kl	l ²	kl ¹	o-		4	12
		1	3	3	3	2		
F	{	p	p ¹	p ¹	p ²	p ³	6	15
		1	2	2	2	3		

Observe the great regularity in the beat length of the phrases and how the long F compensates for the short D. While there is no particular form in the relationship of the phrases to one another, there is within the phrases, where the sections complement one another. Thus there are two such sections in the phrases A, B, C and E. The repeated version reveals some interesting differences from the first, especially in rhythm, for the triplet becomes a pronounced feature of it. The corresponding measures have been lettered alike in the two versions so that the differences between them might be the more readily perceived. The speed, as with all the other songs from this region and from the Inland Hudson's Bay country is greater than that which obtains among the Copper Eskimos.

The song begins on the tonic on the first beat of the measure and ends on the second degree.

No. 124.

Record IV D. 6b.

Mackenzie River Dance Song.

Unalina and Cukaiyog. Mackenzie River women.

♩ = 132.

Unalut and Cukaiyog Mackenzie River women.

A $\frac{2}{4}$ iy-ta-yuk tu-um-au-vang-a

B $\frac{3}{4}$ uniät-ka - li na-vtey- na-vte y-ma-ta-a-

C $\frac{3}{4}$

(ext.)

D $\frac{3}{4}$ a tu-li-ma - i-yang-ma-ta iy-ta-yuk-tum-ai ye ya ya e e e ma ni

$\text{acc. } \frac{2}{4} = 144$

E $\frac{2}{4}$ e ta-la - vi-u vi u ma-ni-qaq-tum-a - i a pu-ci-qaq-tum-

(ya-mi)

F $\frac{2}{4}$ a a a a a iy-ta-yuk-tum-a a a a ang-a go-vian-eg-tum-a

(ext.)

(1.)

(1) The section in parentheses is not really part of the song. The word happened to be definitely pitched. In many cases the final note of a phrase is not pitched.

(I) The section in parentheses is not really part of the song.

The word happened to be definitely pitched. In many cases the final word, a kind of Coda, is spoken - or pitched too indefinitely for notation.

No. 124. RECORD IV. D. 6B

A minor tonality

Phrases											Measures	Beats
A	{		a	b	b ¹	c-					4	8
			2	2	2	2						
B			b	d	e						3	6½
		1	2	2	1½							
C			b ²	f	g	(h	i	i ¹	i ²	i ³ -)	8	16½
		½	2	2	2	2	2	2	2	2		
D			b ¹ +j	k	l						4	10
		1	3	2	2	2						
E			m	n	o	p	q	p ¹			6	13
			2	2	3	2	2	2				
F		r	s	r ¹	r ²					5	10	
		2	2	2	2	2						

Phrases					Measures	Beats
ext.	{	r ³	r ³	r ³	4	8
		2	2	2		
Coda ?	{	?			2?	4?
		2				

This song is merely a wandering on and on, both in melody and in words. There is no formal structure. The varying lengths of the phrases also contribute to its formlessness. The triplet rhythms are interesting as they seem to characterize many of the songs from this region. The start is made on the first beat of the measure which, like the songs from Point Hope, Alaska, is filled with sixteenth notes, but these are not continued in the remainder of the song. The first tone is the fifth of the minor scale as is the last also, for the words in parentheses are not actually part of the song proper but are definitely pitched as is indicated.

No 125.

Record IV G. 1b.

Russian Song

sung at Herschel Island (Mackenzie River)
Mike. South Head. Siberia.

$\text{♩} = 120$ $\text{♩} = 60$.

The musical score is written on a single staff with a key signature of one flat (Bb) and a time signature of 4/4. The tempo is marked as 120 beats per minute (♩ = 120) and the meter is 60 seconds (♩ = 60). The score is divided into sections labeled A, B, C, D, E, F, G, H, and I. The lyrics are written below the staff, with some words in italics. The score ends with a double bar line and the word 'laughing'.

a ra ra a ri hu ampamhu hu a a ru hu a ri i

ca ca ra he ye e e i ca ra ra ray i ca

ra a a a a ay ya ye he ta ra ya pum pum pum pum pum pum pum pum pum hu i ya i ya ra

hu i ya i hu i ya i hu a ya ra a tai ya ra te ya te ya a ya rai hoki na ra a ya

huki pom pom pom pom pom pu ra ca ra ya a ya ca rai ya ca ra i

ya ca rai ya ca rai ra a a i ra a ra u ra ra ra ra pum pum pum pum pum pum pum

a ra um ra ra ra ra ya ca

laughing

No. 125. RECORD IV. G. 1b

Eb major to great irregularity

Phrases

Measures Beats

A	{	a	b	c	3	12
B		$\frac{1}{2}$	4	4	$3\frac{1}{2}$	12
C		$\frac{1}{2}$	4	4	$3\frac{1}{2}$	10
			g	h	i	
			4	4	2	

Phrases				Measures	Beats
D	{	j	c ¹	2	8
		4	4		
E	{	k	l b ¹	3	12
		4	4 4		
F	{	k ¹	m n o	4	14
		4	4 4 2		
G	{	k ²	p q r-	3	15½
		4	4 5½ 2		
H	{	s	t	2	10
		2	4 4		
I	{	u	v w	3	12
		4	4 4		
?	{	x	y	2+	7?
		1	2 4		

As may easily be seen, this Russian dance song is of the type which goes on and on with no attempt at form, although there are some almost bewildering pitch shifts which may or may not be intentional. In this particular tune it seems as if most of them are. There are a few interesting sequences. The chief peculiarities are the chromatics and the modulations while the upward skips are also well-marked features. From the beginning of the phrase H on, there seems to be a continual flattening which makes the determination of the real melody almost impossible, as well as its relation to earlier parts of the song, if indeed there is any. It is so complicated in many ways that its Russian derivation seems altogether likely. The rapid tempo is a feature which we have found to be characteristic of the region, as far as the songs collected are any proof. The tune begins on the last half-beat of the measure, on the tonic of E \flat major, but as the changes are so kaleidoscopic and there are not many phrases which end on the same tone, it is impossible to predict what would be the final end if the song were finished, which it seems not to have been here, although after the singer stopped there is a long period of breathless laughter.

INLAND HUDSON BAY DANCE SONGS

The inland Hudson Bay Eskimos, as they have been called by the collector of the songs, live in the region southeast of the Copper Eskimos in the country stretching between Coronation gulf and Hudson bay. The collection of dance songs from this area is only seven in number, but perhaps there are sufficient to show what the music of this group is like and to reveal points of difference between it and that of the other regions.

The first example, No. 126, has a prelude, AB, a refrain, CC, and the usual change in verse, which here is DE throughout.

The second specimen, No. 127, is a modified *pisik* with musical prelude. It has verses and refrains but there are no well-defined connectives. In the substitution of the E phrase for A at the beginning of the verses, which are not subdivided, and which are with this one exception modelled on the prelude and refrain, it is a typical example of the group found among the Copper Eskimos, which had the real musical prelude. In speed, however, it equals the fastest of these, for it moves at 132 M.M.

No. 128 has a syllabic prelude covering the musical phrases A and B, which are joined to a four-phrased refrain by a connective. The verses are undivided, and the first is musically like the prelude. Its refrain differs from the previous only in an extension being substituted for the final phrase. The second verse introduces a new first phrase but retains the B in still more modified form for its second. The last phrase of its refrain is very like that in the refrain of the prelude. There are no connectives between the refrains and the verses which succeed them. The speed of this song is 132 M.M. also.

No. 129 has no counterpart structurally in any song of the entire collection. It is so complicated that an examination of its tabular analysis in this place will serve better than a description. In its larger aspect it is a *pisik* with musical prelude, and the verses follow the usual plan for this type of song in introducing a new first phrase to replace the A of the prelude while retaining the B as their second. The verses are subdivided into two practically identical sections and the complications are in the appendages to the verse-parts. Thus, after each strict verse-part there is a little coda, and this is followed by a double refrain split by a connective and followed by another which in character may be described as midway between a connective and an extension. This is followed by still another connective of the usual type which joins the whole section to the succeeding verse-part. The rate of speed is 152 M.M. for the quarter-note, which is the greatest that has been recorded for any song.

As if to nullify the effect of the above statement, the tempo of No. 130 is 69 M.M. It begins with a refrain which is repeated after each verse, but whereas in the prelude it included an extension, in the verses this is omitted. The verses are undivided and but one phrase long. Not enough of the song is given to more than indicate the form, but evidently a connective joins each verse and its refrain to the next.

No. 131 is in structure like the Mackenzie river tunes, for there are no verses, refrains or connectives and the succession of phrases is A, B, C, D, A', B'. The tempo is 132 M.M.

The last song of the group is practically on a monotone, in which not even any rhythmic pattern can be found; it therefore could not be analyzed into phrases. It moves in eighth-notes, mostly at the rate of 138 M.M. for the quarter-note.

From this brief sketch of the songs of the Hudson Bay Eskimos, we see that they have acquired the form of the *pisik* and even employ refrains and connectives, but in some cases in a very different fashion from the Copper Eskimos, while the rates of speed of all but one song equal or greatly exceed those of the dance songs of the latter people. There is one other outstanding contrast beside speed and that is the exceedingly poor melodic material. Not only are the songs uninteresting but they are very limited in tonal content. In several there seems to be a struggle for supremacy between two tones on adjacent degrees, either removed a whole or a half step. The song that with the exception of two notes is all on one tone, was collected among the Copper Eskimos but was transmitted from the inland Hudson Bay region, and if it was not originally so monotonous, may easily have impressed a Copper Eskimos with that quality. Nothing could be greater than the difference melodically and artistically, between these songs and those from the Mackenzie river, but the Mackenzie perhaps have not developed a complicated form like that of No. 129.

Three of the six songs analyzed are major in tonality, one is minor and two are irregular. Of those which appear to start with major tonality one begins on the third degree, another on the minor sixth, two on the tonic and one on the seventh. The endings, so far as they may be gathered from other parts, in unfinished songs, are on the third, tonic, second and either second or fifth, but in all except the first and second songs are doubtful either because the songs are unfinished or irregular in tonality. The general levels in relation to the nearest major tonality for those songs that are irregular are the third, fifth, second and tonic. The minor song begins on the fifth and ends and has its general level on the upper tonic or octave. Four of the seven tunes commence on the first beat of the measure, and three on the last half-beat. In all but one case the metres are largely two-four, but one is nearly all in four-four metre. •

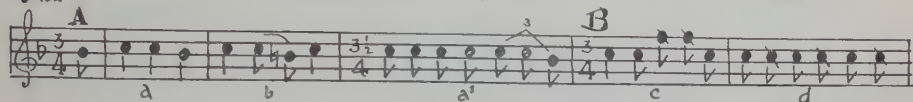
No 126.

Record IV C. 68 a.

Dance Song.

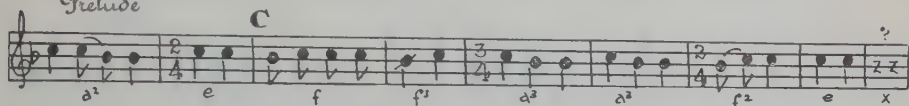
Atqaq, an Akiliniq Eskimo man.

♩ = 132



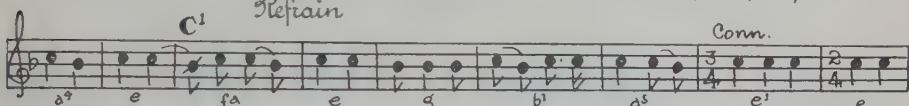
am-nai yai yai yai ya-i ya - ai ya-ai ya-ai yai ya-i ya-i yai am-na-i ya-i

Prelude

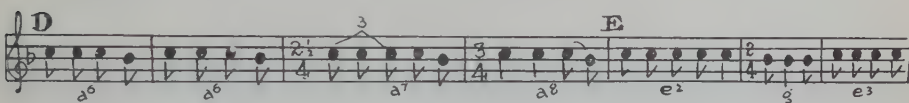


yai ya-i yai yai ya e ya-ai ya-ai ya - ai am-nai yai yai yai ya-i yai yai am

Refrain

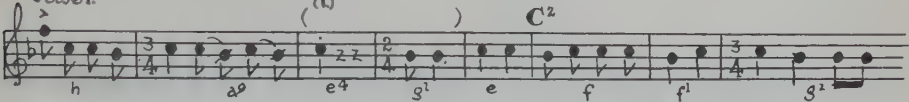


yai yai yai yai i yai ya-i yai yai am-na-i ya-i ya yi yai ya-i he yai ya hai yai



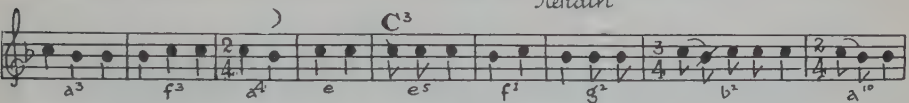
am-o-tit-i pi-cai-yu-yut nu-na-mi-ti am- nai yai ya ha ya-i ya a pi-ta-i-li-i cu-vai-

Verse 1.

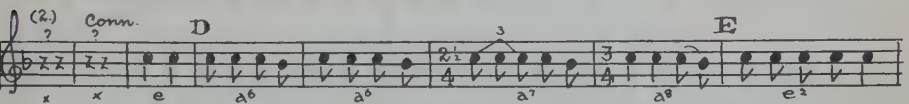


yuk-pät-ε-yit' cam-na-i ya-i (ya i yai yai yai e ya-ai ya-ai ya- ai am- na-i

Refrain

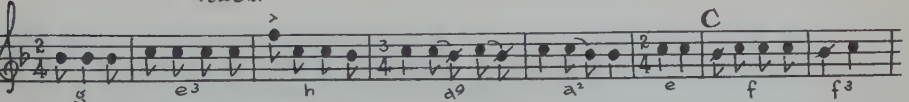


yai yai yai yai yai yai yai ya ai yai yai yai yai am-na-i ya-i yai yai yai ye he



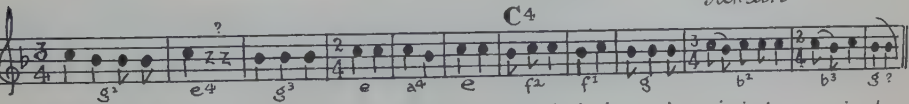
ai yai a-vam-it-i pi-tai-yu-yut nu-na-mi-ti am- nai yai ya he ya-i ya a

Verse 2.



pi-ta-i-li-i cu-vai-yuk-pät-ε-yit' cam-na-i ya-i yai ya-i yai yai yai ye ya-ai ya-ai ya-

Refrain



ai cam-na-i ya yai yai yai yai yai yai yai e yai yai yai am-na-i ya-i yai yai ya-ai ye he

- (1) The record was faulty in here so that into C² the transcription is uncertain. Cf. the other E phrase.
 (2) Doubtless a fault in the record.

No. 126. RECORD IV. C. 68A

The tonality lies between B \flat and F majors

Phrases		Measures	Beats
Prelude	{ A	a b a ¹	3 10
	{ B	$\frac{1}{2}$ 3 3 3 $\frac{1}{2}$ e	4 11
Refrain	{ C	3 3 3 2	7? 16?
	{ C'	f f ¹ a ³ a ³ f ² e (x)?	2 2 2
		2 2 3 3 2 2 2	5 10
		2 2 2 2 2	
	Conn.	{ e ¹ e	2 5
		3 2	
V. 1.	{ D	a ⁶ a ⁶ a ⁷ a ⁸	4 9 $\frac{1}{2}$
	{ E	2 2 2 $\frac{1}{2}$ 3	7? 17?
Refrain	{ C''	e ² g e ³ h a ⁹ ? e	3 2 2 2 3 3? 2
	{ C'''	f f ¹ g ² a ³ f ³ a e ⁴	2 2 3 3 3 2 2
		e ⁵ f ¹ g ² b ² a ¹⁰	2 2 2 3 2
		2 2 2 3 2	
		{ x x	2 4
		2 2	

These rests are doubtless due to a fault in the record. Probably one measure should belong with the following connective.

	Conn.	{ e	1 2
		2	
V. 2.	{ D	a ⁶ a ⁶ a ⁷ a ⁸	4 9 $\frac{1}{2}$
	{ E	2 2 2 $\frac{1}{2}$ 3	7 17
Refrain	{ C	e ² g e ³ h a ⁹ a ² e	3 2 2 2 3 3 2
	{ C''''	f f ³ g ² e ⁴ g ³ e a ⁴ e	2 2 3 3 3 2 2 2
		f ² f ¹ g b ² b ³ g?	2 2 2 3 2 2
		2 2 2 3 2 2	5+ 13

Faults in the record make places in this transcription of doubtful accuracy. They are indicated by question marks, which are usually reserved only for the *he he he* or *hu hu hu* syllables. Comparison may be made with the music, which shows the difficulties better than a discussion. The song is probably a *pisik* with prelude but with the undivided verse.

If the tonality be considered as B major then the tune starts on the tonic with the last half-beat of the measure and ends on the same degree, although it is a question if this is the true end of the song.

Dance Song.

No. 127.
Record IV C 68 b
♩ = 132

Atqaq, an Akuliniq Eskimo man.

A **B**

i yai yai yai yai yai yai yai yai yai yai ya. i yai

Prelude

C **D** (ext.)

ya-ai yai yai yai yai yai yai yai ya ye yai yai yai f- i ye

Refrain

E **B¹** ♩ = 138

yai yai yai yai ye he yai ye ye yai cu-nal-i-kial-i ta-ko-yum-a-vlu- yo qin-a-ya.

Verse 1.

C **D**

lu-aq-pik ye yai yai yi yai ya. i yai yai yai yai yai yai yai ya

Refrain

(ext.) **E¹**

ye yai yai i ye yai yai yai yai ye he ye ta-ko-yu-mai-yum-it ta-ko-yu-nam-nam.

Verse 2.

B¹ **C¹**

a ta-ko-yu-ma-vlu- yo qin-a-ya. lu-aq-pik ye yai yai yi yai ya-ai yai yai

Refrain

(ext.)

yai yai yai yai yai yai yai ya ye yai yai yai yai yai yai yai yai

E² **B²**

ye u-nik-i u-ma-ta-ko-yu-nam-nam-a näy-yu-ly-yuay - li ne-qi-caulx - yaq-tsq

Verse 3.

C²

yai yai yai yi yai yai ai yai yai yai yai yai yai yai

Refrain

No. 127. RECORD IV. C. 68B

E major tonality

Phrases			Measures	Beats	
Prelude	{ A	{ $\frac{1}{2}$	a b c d	4	$8\frac{1}{2}$
			2 2 2 2		
	{ B	{ e ab f b ¹ b ² bc	6	12	
Refrain	{ C	{	2 2 2 2 2 2		
			g ab ¹ b h	4	8
	{ D	{	2 2 2 2		
			b b ³ f f ²	4	$7\frac{1}{2}$
	{ ext.	{	2 2 2 1 $\frac{1}{2}$		
		1 bf bf b	3	7	
		2 2 2			
V. 1.	{ E	{	e ¹ bf ² bf ³	3	$9\frac{1}{2}$
			3 3 3 $\frac{1}{2}$		
	{ B'	{	e ab ² bf ² b ¹ b ² b	6	$11\frac{1}{2}$
			1 $\frac{1}{2}$ 2 2 2 2 2		
	Refrain	{ C	{	g ab ¹ b h	4
2 2 2 2					
{ D		{	b b ³ f ¹	3	7
			2 2 2 1		
{ ext.		{	f- bf b b	4	7
		1 2 2 2			
V. 2.	{ E'	{	e ³ bf ² bf ⁴	3	$9\frac{1}{2}$
			3 3 3 $\frac{1}{2}$		
	{ B'	{	e ab ² bf ² b ¹ b ² b	6	$11\frac{1}{2}$
			1 $\frac{1}{2}$ 2 2 2 2 2		
	Refrain	{ C'	{	g ab ¹ b h b- b ⁵	6
2 2 2 2 2 1 $\frac{1}{2}$					
{ ext.		{	bf bf ¹ bf bf b	5	$10\frac{1}{2}$
			$\frac{1}{2}$ 2 2 2 2 2		

Phrases		Measures	Beats
V. 3.	{ E''	eab bf ³ bf ²	3 9½
	{ B''	3 3 3 ½ e ab bf ² b ¹ b ² b ² b ⁶ 1½ 2 2 2 2 2 2	7 13½
	{ C''	g ab ¹ b h	4 9
Refrain	{ D'	1 2 2 2 2	3 6½
	{ ext.	3 2 ½ bf b b	3 6½
		½ 2 2 2	
V. 4.	{ E'''	e ² ab ³ bf b ⁴ j	5 11
	{ B''	2 2 2 2 2 1 e ⁴ ab bf ² b ¹ b b	6 12
	{ C	2 2 2 2 2 2 g ab ¹ b h	4 8
Refrain	{ D'	2 2 2 2	3 7
	{ ext.	b ⁷ bf bf ⁴ 3 2 2 bf bf bf+	3 8
		1 2 2 3	

The above example is a modified pisik with prelude. There are no connectives but the extension at the end of the refrain serves in this capacity. The verses are not subdivided as they are in most of the Copper Eskimo pisiks with preludes. The use of the augmented fourth in connection with the perfect fourth is rare if not unique, and the general level of the tune lies between the fifth and the augmented fourth, although the ends of the phrases and the resting points are on the fifth. The movement is as rapid as the fastest pisiks from the Copper Eskimo region.

The song begins on the last half of the final beat and on the minor sixth and ends on the second, although the record as heard gives the impression that it was not finished. Presumably the end would occur on the fifth, as at the close of the majority of phrases. Although the D phrase ends upon the augmented fourth usually its extension ends on the fifth except in the final measure of the song where the additional pitches may be due to not lifting the needle from the record quickly enough when recording.

Record NC. 65.

Dance Song.

by Qaqcavina, a Pätiq Eskimo man from Hudson Bay.

A

[illegible]

a b c d c' c'' c e

e e ye ye e e e i ye ye ye ye ye e he

Recluse

b^1 f g c^1 c^2 c^3 λ
 ye ye ye ye ye ye ye ye he ye um e

The second system of the musical score for 'The Merry-Go-Round' is shown. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 12/4. The music is divided into two measures. The first measure contains a series of eighth notes, with a 'C' above the staff indicating a C-clef. The second measure contains a series of eighth notes, with a 'D' above the staff indicating a D-clef. The notation includes various musical symbols such as beams, slurs, and accidentals.

e¹ b b h c c e c¹ c¹
e ye ye ye ye ye e ye e ye e he ye ye ye ye

Refrain

[illegible]

ye ye e i ye e ye ye ye ye ye ye ye ye ye e e

[illegible]

ye ye ye ye ye e e ye e ye he ye e ye ye e e he in-
 V.I.pt.1? or V.I.

V.1.pt.1? or V.1.

Yu-ma-yin-ma-yi-vu-m-a he e ye in-yu-ma-yin-(u-ma) yin-ma-yi-vu-m-a

ye ye e he ye e ye ye ye ye ye ye e ye ye ye e he

Refrain

ye ye ye ye ye ye e e e i ye e ye ye ye ye ye ye ye ye

(ext.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notes are mostly eighth and quarter notes, with some beamed eighth notes. There are several rests, including a half rest and a quarter rest. Dynamic markings include c^1 , c , c^1 , and c . A tempo marking "(2.)" is present. The word "spoken:" is written below the staff. The notation ends with a double bar line and a final note. The word "Conn" is written above the staff.

ye ye ye ye e ye ye ye ye ye e ye ye käläyüçliqayama

e he ye
V.1.pt.2 or V.2.

V1. pt 2 or V.2.

G

e(h)au-yam-an-um ut-qin-aq-pak-cim-na-ya-ma e he in-yu-ma-yin(uma) yin-ma-

B²

Conn.

yi-vum-a-a ye ye e he ye ha ye e ye ye ye . ye ye ye ye

Refrain

D

e ye e ye e he ye ye ye ye → ye ye e e yeye e yeye

E

F¹

yeye yeyeye ye ye ye ye ha e ye yeye ye ye he ye ye

(1) These two measures are doubtless unintentional.

(2) This extension is probably a mistake, or F could not be recalled.

No. 128. RECORD IV. C. 65

Tonality uncertain

	Phrases		Measures	Beats
Prelude	{ A	{ a b c d c ¹ c ² c	7	15
		{ 3 2 2 2 2 2 2		
	{ B	{ e b ¹ f g c ¹ c ² c ³ x	8	16
		{ 2 2 2 2 2 2 2 2		
		Conn. { c c	2	4
		{ 2 2		
Refrain	{ C	{ e ¹ b b h c c	6	11 $\frac{3}{4}$
		{ 1 $\frac{3}{4}$ 2 2 2 2 2		
	{ D	{ e c ¹ c ¹ b c	5	10
		{ 2 2 2 2 2 2		
	{ E	{ e ² e ² e e ² g ¹ c ¹ c ³	7	14
V. 1.		{ 2 2 2 2 2 2 2		
	{ F	{ c c ⁴ d ¹ d ¹ c ⁵	5	10
		{ 2 2 2 2 2		
	{ A'	{ c ¹ g ² b c d cd c ² (x? x?) c ⁶	8	17
		{ 2 2 2 2 2 2 2 3		
	{ B'-	{ e b ² i g ³ c ⁷	5	10
		{ 2 2 2 2 2		
		Conn. { c ¹ c ⁶	2	5
		{ 2 3		

Phrases		Measures	Beats
Refrain	{ C	{ e ² b b h c ⁶ 2 2 2 2 3	5 11
	{ D	{ e c ¹ c ¹ b c ⁶ 2 2 2 2 3	5 11
	{ E	{ e e ² e ² e e ² g ¹ c ¹ c 2 2 2 2 2 2 2 2	8 16
	{ ext.	{ g ¹ g ¹ c ² + 2 2 3	3 7
	Conn.	{ c ¹ c ⁶ 2 3	2 5
V. 2.	{ G	{ e b ³ e ⁴ cd ¹ c 2 2 2 2 2	5 10
	{ B''	{ e b ² i ¹ g ² g ¹ c ² e ⁵ 2 2 2 2 2 2 2	7 14
	Conn.	{ c 3	1 3
Refrain	{ C	{ e ³ b b h c c 1½ 2 2 2 2 2	6 11½
	{ D	{ e c ¹ c ¹ b c 2 2 2 2 2	5 10
	{ E	{ e ² e ³ e e ² g ¹ c ¹ c ³ 2 2 1½ 2 2 2 2	7 13½
	{ F'	{ e g ¹ g ¹ c ¹ c 2 2 2 2 2	5 10

A number of notes in this song seem uncertain in pitch, that is, they vary to a slight degree from others which seem true. No definite tonality predominates. The metre is very regular two-part and the song resembles the pisik with prelude of the Copper Eskimos, but the first verse obtains its material directly from the prelude while the second introduces new ideas, as far as these are possible in a song in which one type of measure, c, is so prevalent. The connective is unusual in its situation between the verse and the refrain rather than after the latter. It is not the same in any two instances while a number of other variations keep the song from being as regular formally as it is metrically. The continuity is broken twice, once by a rest of four beats in the first verse, which was no doubt unintentional and has been omitted from the calculations in the analysis, and by talking just before the beginning of the second verse. Probably the extension after E in the refrain of the first verse should be the complete phrase F, but this was interrupted by talking.

The tune begins on the first beat of the measure on the tonic if we can regard the tonality as more nearly G major than anything else. In that case the end is on the second degree, which is a very prominent tone throughout.

No. 129

Record IV.C.66

Dance Song.

♩ = 152

Qaqeavina, a Pâtiq Eskimo man from Hudson Bay.

A

Prelude

B

Coda

C

Refrain pt. 1.

D

Refrain proper

(ext. Conn.)

E

Verse 1, pt. 1.

B¹

Coda

C¹

Refrain pt. 1.

Conn.

D¹

Refrain proper

(ext. Conn.)

E¹

Conn.

B²

Verse 1, pt. 2.

C²

Coda

Refrain pt. 1.

Comp. **D**

ye ye ye ye he eu ye he e ye (h)u-ne e ye he ye ye ye ye ye ye

Refrain proper

(ext Conn.) Conn.

i j g¹ d⁷ d⁵ g³ d⁷ x d⁶ d⁵-

ye heu ye he ye ye ye ye i ye ye ye heu ye i ye ye ye e e he ye

E² **B³**

e (h)u-ni- i- li na-ke-yo- tin-i-yu-it-og he ye nu-kau-yuk to-qin-a- am-

Verse 2, pt. 1. (ya) (u)

Coda **C³**

d¹ e d³ d⁴ d¹⁰ alt. f¹ alt. g³ k¹

(in a qin i) ma-u-na ye ye ye ye ye e ye i ye ye ye ye ye e ye ye ye

Refrain pt. 1.

Conn. **D¹**

d⁴ d¹³ d¹² d⁴ d⁵ d¹ f² g² h h⁴

e ye eu he eu ye he e ye (h)u-ne e ye ye ye ye ye ye ye ye e

Refrain proper

(ext Conn.) Conn. **E³**

g³ g¹ d⁷ d⁵ g³ d⁷ x d⁶ d⁵- g³

e ye ye ye ye i ye ye ye e ye i ye e ye e e he ye e he

U. 2, pt. 2.

B⁴

h² g⁶ d¹ d⁶ d¹ d¹ d²

nu-na-mi- li ta-ku-yap-kinu-ni-vlu-yik he ye nu-ka-uy-ti to-qin-a- am-(a

(a

Coda **C³**

d¹ e d³ d⁴ d¹⁰ alt. f¹ (alt)

[mi-yi-ya] ma-u-ne ye ye ye ye ye e ye i ye ye ye ye

(in-a-qine) (i) Refrain pt. 1.

Conn. **D²**

g³ k¹ d⁴ d¹³ d⁵- d⁶ d⁵- d¹

ye ye e ye ye ye e ye eu he eu ye he e ye (h)u-ne

Refrain proper.

f² g² h h⁴ g³ g¹ g³ d⁷ d⁵-

e ye ye ye ye ye ye ye e e ye ye ye ye i ye ye ye

(1) The words in parentheses were those sung. The words below were given in the text.

No. 129. RECORD IV. C. 66

No tonality established

Phrases				Measures	Beats
Prelude	{ A	{ a b c a ¹ d		5	12
		{ 2 3 2 2 3			
	{ B	{ d ¹ d ¹ d ¹ d ² e		5	9½
		{ 2 2 2 1½ 2			
		Coda	{ d ³ d ⁴	2	4
			{ 2 2		
Refrain pt. 1.	C	{ d ³ f g g ¹ d ⁵		5	13
		{ 2 2 3 3 3			
Refrain proper	{ D		Conn. { d ⁵ - d ⁶ d ⁵ -	3	6
			{ 2 2 2		
		{ d ¹ f ³ g ² h i j g ³ d ⁷ d ⁵ -		9	18
		{ 2 2 2 2 2 2 2 2 2			
		ext. Conn.	{ ij d ⁷ x	3	6
			{ 2 2 2		
		Conn.	{ d ⁶ d ⁵	2	4
			{ 2 2		
V. 1. pt. 1.	{ E	{ h ¹ gg d ³ d ⁶		4	8½
		{ 2 2½ 2 2			
	{ B'	{ d ¹ d ⁷ d ¹ e ¹		4	9
		{ 2 2 2 3			
		Coda	{ d ³ d ⁴	2	4
			{ 2 2		
Refrain pt. 1.	C'	{ d ⁹ f ¹ g ¹³ k h ²		5	11
		{ 2 2 2 2 3			
Refrain proper	{ D'		Conn. { d ⁵ - d ⁶ d ⁵ -	3	6
			{ 2 2 2		
		{ d ¹ f ³ g ² h i j g ¹³ d ⁷		8	16
		{ 2 2 2 2 2 2 2 2			
		ext. Conn.	{ g ³ d ⁶ d ⁶ x	4	8
			{ 2 2 2 2		
		Conn.	{ d ⁵ -	1	2
			{ 2		
V. 1. pt. 2.	{ E'	{ h ¹ gg d ¹⁰ .d ⁵ -		4	9½
		{ 2 2½ 3 2			
	{ B''	{ d ¹ d ¹ d ¹ d ² e		5	9½
		{ 2 2 2 1½ 2			
		Coda	{ d ³ d ⁴	2	4
			{ 2 2		

Phrases			Measures	Beats
Refrain pt. 1.	C''	$\left\{ \begin{array}{cccccc} d^{11} & f^1 & g^3 & g^{\frac{3}{2}} & g^4 & h^2 \\ 2\frac{1}{2} & 2 & 2 & 2\frac{1}{2} & 2 & 2 \end{array} \right.$	6	13
Refrain proper	D	Conn. $\left\{ \begin{array}{ccc} d^5- & d^6 & d^5- \\ 2 & 2 & 2 \end{array} \right.$	3	6
		$\left\{ \begin{array}{ccccccccc} d^1 & f^{\frac{3}{2}} & g^2 & h & i & j & g^{1\frac{1}{2}} & d^7 & d^5- \\ 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 \end{array} \right.$	9	18
		ext. Conn. $\left\{ \begin{array}{ccc} g^{\frac{3}{2}} & d^7 & x \\ 2 & 2 & 2 \end{array} \right.$	3	6
		Conn. $\left\{ \begin{array}{cc} d^6 & d^5- \\ 2 & 2 \end{array} \right.$	2	4
V. 2. pt. 1.	E''	$\left\{ \begin{array}{cccc} h^3 & gg & d^{10} & d^5- \\ 2 & 2\frac{1}{2} & 3 & 2 \end{array} \right.$	4	9 $\frac{1}{2}$
	B''	$\left\{ \begin{array}{cccccc} d^7 & d^1 & d^{12} & d^1 & e \\ 2 & 2 & 1\frac{1}{2} & 2 & 2 \end{array} \right.$	5	9 $\frac{1}{2}$
	Coda	$\left\{ \begin{array}{cc} d^3 & d^4 \\ 2 & 2 \end{array} \right.$	2	4
Refrain pt. 1.	C'''	$\left\{ \begin{array}{cccccc} d^{10}(\text{alt.}) & f^1(\text{alt.}) & g^3 & k^1 & d^4 & d^{13} \\ 3 & 2 & 2 & 3 & 2 & 2 \end{array} \right.$	6	14
Refrain proper	D''	Conn. $\left\{ \begin{array}{ccc} d^{12} & d^4 & d^5- \\ 1\frac{1}{2} & 2 & 2 \end{array} \right.$	3	5 $\frac{1}{2}$
		$\left\{ \begin{array}{ccccccccc} d^1 & f^{\frac{3}{2}} & g^2 & h & h^4 & gg^1 & g^{\frac{3}{2}} & d^7 & d^5- \\ 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 \end{array} \right.$	9	18
		ext. Conn. $\left\{ \begin{array}{ccc} g^{\frac{3}{2}} & d^7 & x \\ 2 & 2 & 2 \end{array} \right.$	3	6
		Conn. $\left\{ \begin{array}{cc} d^6 & d^5- \\ 2 & 2 \end{array} \right.$	2	4
* V. 2. pt. 2.	E'''	$\left\{ \begin{array}{cccccc} g^3 & h^2 & g^6 & d^1 & d^6 & \\ 2 & 2 & 2 & 2 & 2 & \frac{1}{2} \end{array} \right.$	5	10 $\frac{1}{2}$
	B'''	$\left\{ \begin{array}{cccccc} d^1 & d^1 & d^2 & d^1 & e & \\ 1\frac{1}{2} & 2 & 1\frac{1}{2} & 2 & 2 & \end{array} \right.$	5	9
	Coda	$\left\{ \begin{array}{cc} d^3 & d^4 \\ 2 & 2 \end{array} \right.$	2	4
Refrain pt. 1.	C'''	$\left\{ \begin{array}{cccccc} d^{10}(\text{alt.}) & f^1(\text{alt.}) & g^3 & k^1 & d^4 & d^{13} \\ 3 & 2 & 2 & 3 & 2 & 2 \end{array} \right.$	6	14
Refrain proper	D''	Conn. $\left\{ \begin{array}{ccc} d^5- & d^6 & d^5- \\ 2 & 2 & 2 \end{array} \right.$	3	6
		$\left\{ \begin{array}{ccccccccc} d^1 & f^{\frac{3}{2}} & g^2 & h & h^4 & gg^1 & g^{\frac{3}{2}} & d^7 & d^5- \\ 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 \end{array} \right.$	9	18

The analysis of this extremely complicated song was very difficult to obtain especially as the text was of little help. In addition to the play in pitch on the seventh degree, for the song is probably in A major or a close approximation to it, the structure added to the difficulties. The prelude is normal for a pisik, with only one peculiarity which is the little coda, used not only here but at the end of every verse part.

The refrain is the most peculiar in structure of any that have been analyzed. The first part is separated from the main section by a distinct connective, which, however, seems to belong more closely to the main section than the

first part, and therefore has been placed accordingly in the analysis. The phrase of the main part of the refrain is much longer than any other in the song yet is not easily divisible, and this is followed by an extension which acts as a kind of connective to introduce the return to the verse part.

In the first verse there is a little two-measure section at the beginning which sounds like a brief introduction, but this is curtailed in the second half of verse 1. It is given in full again in both parts of verse 2, but has not in the analysis been separated from the verse part, not only because it leads directly into it, as a connective does, but because the number of minor subdivisions is already so great. The two measures are d measures and resemble those which close the verses, in pitch if not in rhythm. The second phrase of each verse part is B, nearly the same as the second phrase of the prelude, and this is common enough to be called almost customary in pisiks with preludes. The use of an E rather than an A phrase at the beginning of the verse part is also customary in this type of song among the Copper Eskimos. Undoubtedly the two forms, this and the ordinary pisik, had a common origin, but this specimen from the Inland Hudson Bay people contains a surprising and interesting lot of new features. There is so much similarity in the melody throughout the song that only very small details mark the differences in phrases, but where these occur it seemed better to designate the phrases by totally different letters as in the case of larger melodic distinctions, in order to avoid the use of numerous prime marks for each phrase letter, especially as these are generally reserved for other purposes, and to denote changes of another character.

Considering the complexity of the pattern and the very small nature of the differences between parts, the regularity of the song is striking. The usual minor deviations occur, but one would expect many more of a structural nature, and also slips in repetitions.

The tune begins on the first beat of the measure on the seventh degree, if it is conceded that the nearest tonality is A major. It ends on the tonic, *i.e.*, *a*, after the end of the second refrain phrase, but the extension connective which in other situations has always followed this is here omitted.

The speed of the song is a marked feature, for it moves at 152 M.M., a far greater tempo than any Copper Eskimo pisik has been found to attain.

No 130

Record IV C. 67.

Dance Song.

Atqaaq an Aqiliniq Eskimo man.

♩ = 69

A

ye yai yai ye ye ya-i ye ya- i ya yai ya-i yai yai yai ya-a ya-i yai yai ya

Refrain

e ye yai yai ye i yai yai ye i yai yai ya ye yai yai yai ya-ai ya yai ya-ai

C

ye ic-u-mai-ya a ic-u-mai-ya-yi-vum-a a a tur- tiy-ti nu-na-mi ma-ni ye

Verse 1.

A¹

yai yai ye ye ya-i ye ya- i ya yai ya-i yai yai yai ya a a

Refrain

yai ya-i yai ya- i ye yai ya ye i yai yai ye-i yai yai ya ye yai yai ya

Conn.

C¹

ya ye ai ye ta-ko- ca- u-nug-un-mag-a ney-yu-tik-i i- la- i- ta-ic-u-mai-ya-le'

Verse 2.

A²

a tu- tiy-ti nu-na-mi ma-a-ni ye yai yai ye ye ye ya ai

Refrain

B²

yai ai ya-i yai yai yai ya-a yai ya-i yai yai i ye yai ya-ai

ye yi yai yai ye yi yai yai yai ye ya ya.

No. 131.

Record IVC. 86 a

Dance Song.

Támoxuina a Bathurst Inlet woman
(learned from a Pátuq Eskimo from Hudson Bay.)

$\text{♩} = 132$

A

ai yau-na ye ye yai ye ye yai yai ye ye yai yai yai ye am-e

B

yai yai yai yai e ye i yai i yai ye ya u-na ya-i i-ya-a-a ai ya

C

ya u-nai yai ya qo-vi-a-nau-yi-vaq yai ya hi ya ai ya pu-tu-lig-ni qoi-ya-culx-yam

D

aq-taq pay-vai yai ai ya-ai ya-ai ya-i ya i ye ya ai ya kan-ya a-

A¹

lu-ay-yuy-miy-tu hu-yai-na-miy-tu i-ma-a ci-ta-mā-nik qoi-yalx-yoq-pa-lux-yam aq-taq pay-

B¹

vai yai yai yai ye i ya-i ya-i ya-i yai yai yai ye ya (naunayman)

spoken:

No. 131. RECORD IV. C. 86A

B \flat major tonality

Phrases

Measures Beats

A	{	a	b	c	d
		4	4	4	4½
B	{	c ¹	e	f	b ¹ -
	1	4	4	4	2
C	{	b ²	c ²	c ³	
	2	4½	4	4	
D	{	c ⁴	ac	g	af b ³
		4	4	3	4 3

4—	16½
4—	15
3	14½
5	18

Phrases		Measures	Beats
A'	{ ab b ⁴ c ⁵ 4 4 4 1	3	13
B'	{ af ¹ ef c ¹ fb h 3 4 4 4 2½	5	17½

The chief point of interest in this song is the rhythmic elaboration of the little melodic ideas, although often a changed measure bar obscures them somewhat, as for instance in the D phrase, which has several melodic affinities with B. The form, if complete, is interesting because of the return to the themes set forth in the first two phrases, a plan that we have encountered before but rarely, as in the case of the Longspur's weather incantation from the Copper Eskimos.

The song begins on the first beat of the measure, on the third degree and ends on the same tone which is the general level.

No 132.

Record IV C. 86 b.

Dance Song.

Tamoxuina, Bathurst Inlet woman, (learned from
Patiq, Eskimo from Hudson Bay.)

Pat. 19, Eskimo from Hudson Bay.)

$\mathcal{J} = 138.$

acc. to Presto.

A

(1) ai ya pu-tut-a li-u-na qoy me tai na-u-ma ta taq-i la yu il e na u mi

B

ya qa ma na qo-vhi-un ma-ni qa ta cu-in a ti ma ni le ta ya yo ma ta

C

qoyuna in a yu a in u mi ya ta-i nai mata ko mi ya ta nain a qo-ye-ta

D

tat pa-a-li ta-ko yu na in a-me o eta-a li au-la e na'nu-i

nu-i li u ya te ka ni u liud a-ta ni u minu-na nu i u to

a to a ti at ko nu-na-at-i vi yan-u. a ut ka lu a ka

ma a yi ya ya yi ya ai ya-ai yi

(1) These syllables are a mere attempt to represent the sounds in the hope that words may be recognized through them. No text was taken for this song, which could be used as a guide.

No. 132. RECORD IV. C. 86B

No tonality established

Four very long phrases on a monotone constitute this exceptional song. It seems to be merely a series of intoned words. There is no rhythmic pattern of any regularity, although most of the measures are composed of four eighth notes. The movement is very rapid. After forty-seven measures of monotone there is at the extreme end a sudden shift to a whole tone above, then back and to a whole tone below and back, in the last three measures. This, according to the collector, is a transmitted song. It was not actually collected among the Inland Hudson bay people, but was sung by a Copper Eskimo who said that it came from them.

SONGS FROM POINT HOPE, ALASKA

The Point Hope songs are from two sources and at the present time are all known as dance songs although at least one had a very different origin. The first two, numbers 133 and 134, were sung by Mackenzie River women who stated that they were from Point Hope. The other three are from a Northern Alaska native who learned them from the composer.

All are very short and have none of the characteristics of the Copper Eskimo dance songs, except those few which have already been compared to the Mackenzie River collection. The mouth of the Mackenzie is much nearer the Point Hope region than the Coppermine river country, and judging from the way in which one of these songs travelled it is not too much to assume that songs are probably often carried from the one territory to the other. There are many particulars in which the music of the two places is alike. Mackenzie river songs are largely major, beautiful melodically, move, on the whole, rapidly, and in some cases are distinguished by small rhythmic values. They are short, without the set form of verses, refrains and connectives but with a fine balance in the five or six phrases which they do contain.

The five Point Hope songs are all major, exceedingly rich melodically, one in its short length ranging through three major keys. They have none of the features of the Copper Eskimo *pisiks*. Like most of the songs from this collection, they are largely two-four in metre. Two start on the first beat, one on the last quarter-beat, one on the last half of the first beat and the other is inaudible at the start. Three begin on the fifth of the major scale, two on the third. In three cases the general level is not established because there is so much movement, and in the other two it is doubtfully the tonic. Four end on the second degree in a very final fashion, although one of these is the example in which there are three key settings. The end is on the second degree of the last setting established. The fifth ends on the minor seventh of a major scale.

There are only a few particulars in which the songs from the Mackenzie and Point Hope regions seem to differ and these might be dispelled on wider acquaintance. One is the apparent Point Hope preference for ending on the second degree, and the lack of a general level; another is the greater number of small rhythmic values and small syncopations and dotted notes of insignificant time value, while a third is the slower tempo which is in part, of course, offset by the subdivision of the beats into notes of very short duration.

The other noteworthy points and a special discussion of the song which travelled and the origin of which is known, will be found in their place after the analyses which accompany each song.

No 133

Record IV D. 7b.

Dance Song.

Unalina and Cukaiyoq, Herschel Island, Mackenzie River women.

♩ 72

A **B**

(1) a i-lu-a-li na-ko-vtu-yo eq-es-ya-ma-li e ya ti-ki-yam-miul

goviacuk atoyi- yam-a

C

a kam-ey-aq-toam'mo ye ye ya ? ca-mu-ma-qa-a ki-van-mun-qa-ma ca-mu.

qim-ey-ci-u-yam-ma-ta au-la-yum-ne-y-ma-ta qin-ey-to- ay-la-yit

D

ma-qa-a e-ri-nun cin-ek-cu- ay-lam-a-a a ki-van-muni-ma e ye ya

e (hu ko)

(1) The first word, and part of the second are inaudible on the record.

No. 133. RECORD IV. D. 7b

C major tonality

Phrases		Measures	Beats
A	{ ? ? a a ¹ b-	?	?
	{ 3 4 2		
B	{ c d e-	3	13 $\frac{3}{4}$
	{ 2 4 4 3 $\frac{3}{4}$		
C	{ f g h-	3—	9 $\frac{1}{4}$
	{ $\frac{1}{4}$ 3 4 2		
D	{ i j ?	2	8
	{ 2 4 2		

Unfortunately the first few notes of this song could not be heard. There is very little of a formal character to be discovered. An elaboration of the d measure in others like e, g, h and c, and the roughly complementary relation of the B phrase to A and of D to C are about the only evidences of formal structure. The finer rhythmic values are noteworthy, for they are not common among the Copper Eskimos. Presumably the song begins on the fifth degree of the scale. It ends on the second although this is no more prominent a tone than the fifth, the third or even the tonic. The little cry at the end, not included in the analysis, it will be seen is a stylistic feature found in practically all four regions from which collections have been made.

No 134.

Record IV D. 7a.

Dance Song.

Unalina and Cukaiyoq, Herschel Island, Mackenzie River women.

J=76

A

ta-i-ja-ni in-i-an-ik tik-clay-ap-ta cu-piaq-ta-yap-ta i-man-i-lu pa-qet-pa-ya.

B

e ya u-yoy-u-ya-ni mā-li-qaq-tu-yo cuk-lai-yay-tan-ek-toq tu-ki-yam-mun

C

e e e ye ye e ya e yam-a e ye e ye ye ye ye yam-a yam-

D

e ye iy-tu-mun i-ce-ya-mi ic-u-ma-mit-u-yoq-pa-ci-i-i ye a-yi-

E

yam-e, ye yam-e yam-e yam e e ye ye yam ye ye yam-e

F

yam-e ya i-bo-y-a-ta ā-toy-luk-pum-o ā-tautait-un it it u-ta

No. 134. RECORD IV. D. 7A

C major tonality

Phrases

Measures Beats

A	{ a b c (d) d ¹ (d)	6	14
	{ 2 3 2 2 3 2		
B	{ e e ¹ f f ¹	4	9½
	{ 2½ 2 2 3		
C	{ g h i j	4	7½
	{ 2 2 2 1½		
D	{ k l (l ¹)m e ²	5	13
	{ ½ 1½ 3 2 3 3		
E	{ n n ¹ o p	4	11
	{ 2 3 3 3		
F	{ kl l ² l ³ l ⁴	5	10½
	{ ½ 2 3 2 2 1		

The form is merely a wandering on and on, with an interesting and rapid rhythm. The measure *e* in the phrase *D* is very effective, especially the drop after the long-continued *a*'s and *g*'s and the rapid return to the *g*. The change of tempo in the *E* phrase to slower measures is another interesting and unusual feature in the songs we have already studied, although it may not be uncommon in the Point Hope dance tunes or even along the Mackenzie River. It may mark a change of step, but not necessarily.¹ The song begins on the first beat of the measure on the third degree of the major scale and ends on the second. One of the marked features of the tune is the rhythm in which the sixteenths and the dotted eighths are constantly appearing, especially at the beginning of the measures, giving an effect of syncopation; another is the long series of sixteenth notes.

¹ According to Mr. Jenness, much of the dancing in the Copper Eskimo country is only roughly in time to the music.

Phrases						Measures	Beats
ext.	{	j ³	j ⁴	j + j ¹	j ¹	5	12
		3	2	3	2 2		
Coda	{	q	r			2	3
		2	1				

This is another case of wandering on and on, melodically, without any very well marked form. The writing of the song in quarter-note units is a little misleading as the tempo is very rapid and the effect is like eighths and sixteenths, so that in general character the song is very like the two which have already been given. Were it re-written the tempo would be about 76.

With the phrase E there seems to come an echo of the D phrase, and it is here that the song may be considered to divide into two not very well-defined sections. The first contains 37 and the latter 39 beats. The words also make the same division. Although the form is vague, the melody is very pleasing. The minor seventh upon which it ends and which is introduced here and there throughout the song, is novel and effective, without being disagreeable. The song begins upon the last quarter-beat of the measure on the fifth degree of the scale.

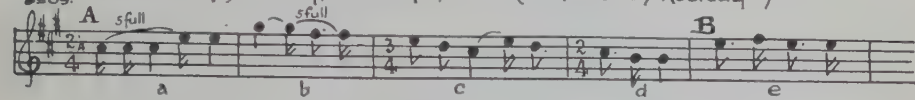
No 136.

Record IX E 11

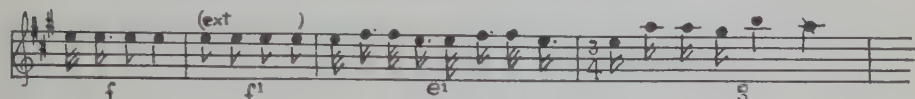
Dance Song.

Amotitciaq, Point Hope, Alaska (Composed by Acetcaq?)

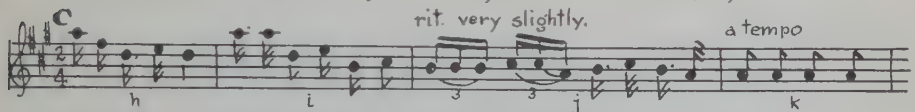
♩ = 69.



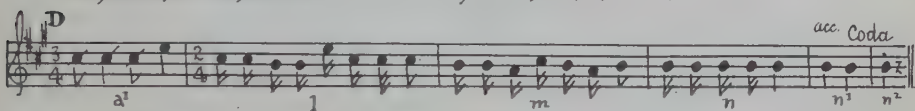
ti-kin-yay-naq-pu-ci-i-i u- miaq-pam-ni a-a- me o-ke ya-a-me tāt-



qa-vu-ma-i e e e a u-vam-a-le u-vam-a-le māl-ek-caq-tum-a- i



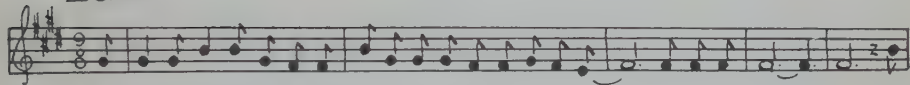
o-key-a-lum-a pi-ma-a-cu-ne-a a-i-ya ye ye yam-e yam-e ya a a a



o-ka kap-ce ka-na-a kap-ce-a ma-na qi-ma-y-tu-u-u-yo ti-ki-yam-mun e e ya

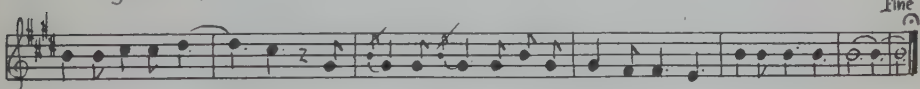
— Song of Acetcaq. —

Lento.



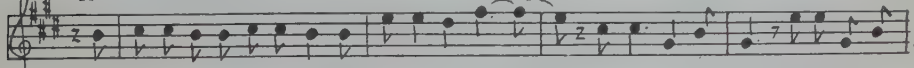
o-ka kap-ce ka-na-a kap-ce-e ma-na-a qi-ma-y-tu-yo o ti-ki-yam-mun ti-

P Legato

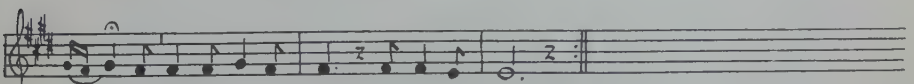


kin-yay-naq-pu-ci - i um- iaq-pam-ni-i qa-a-a-na o ke ya- me tāt-qa-vun-ai

Accel. e cresc.



u-va-ma-le u-va-ma-le māl-ek-caq-tum-ai i o-ke-ya-lu- ma pi-ma-a-cu-



ne - ai yam-a ya-ma ye ai yam-a ye

No. 136. RECORD IV. E. 1B

A major tonality

Phrases		Measures	Beats
A	{ a b c d 2 $\frac{1}{4}$ 2 $\frac{1}{4}$ 3 2	4	9 $\frac{1}{2}$
B	{ e f (f ¹) e ¹ g 2 2 2 2 3	5	11
C	{ h i j k 2 2 2 2	4	8
D	{ a ¹ l m n 3 2 2 2	4	9
Coda	{ n ¹ n ² 2 2	2	4

As it is given here this is another example of wandering melody which does not return in any except the a measure to what has gone before. (This, in the D phrase, gives a hint of the melodic ideas which were contained in a but it is very faint.) The song is also characterized by rapid movement and by dotted notes of small time value. The actual tempo of the larger movement is slow which in spirit very well expresses the sentiment which called it forth. The song begins on the first beat of the measure, on the third degree of the major scale. It ends on the second. As is the case in so many songs from all four regions, the seventh degree of this scale comes out prominently in the melody. This point will be discussed in the section on scales or preferences in scale tones.

As it happened, the collector knew the composer of the song at the time that it was first conceived. The story is partly told in an article which appeared in the *Musical Quarterly* for April, 1922, entitled "Eskimo Music in Northern Alaska." He says: "The most interesting of all the songs I heard, both from the circumstances in which it was composed and from the intrinsic beauty of the melody, had its origin on the old whaling steamer *Karluk*, the 'flagship' of the Canadian Arctic Expedition, 1913-18. The *Karluk* was caught in the ice near Flaxman island, off the coast of Alaska, about August 11, 1913, and, after drifting helplessly for several months, was finally crushed, and sank in the following February. In the early days of September a Point Hope Eskimo on board the vessel, *Asetsak* by name, composed the following song, expressing in its words his longing for his old home and his despair of ever seeing it again. *Asetsak* reached the shore with a sled party about a fortnight later, and as he travelled along the coast he taught his song to every family he encountered. During the winter of 1913-14 it was perhaps the most popular song for 100 miles on either side of Barrow. Mr. Young, who harmonized it for me, frequently played it as a voluntary in his church, and more than once was asked the name of its composer. One lady even thanked him for his 'lovely selection from Bach!'."

In correspondence Mr. Jenness goes on, "I learned the song from *Asetsak* himself and wrote it down about a month after it was composed. *Aqotitciaq*, the native who sang it into the phonograph, learned it at the same time—he was *Asetsak*'s companion with us. But it was not until two years later that he sang it into the phonograph, and during those two years he had never been able to check his own version with any one else's, or with the composer's. You will notice, therefore, considerable differences between my version, which is, I think, nearer the composer's own, and *Aqotitciaq*'s."

In the original, triplet rhythms are quite constant and there is a return to the first part of the song for the finish which is all that could be desired, artistically. Although *Aṇotitciaq* tried to remember it in all its appealing beauty, and did very well under the circumstances, it can be seen at a glance that the rhythms gradually escaped him and what he retained was chiefly the broad melodic outline and the comparative time values of the notes. He has also confused the order of the phrases and begins with what was originally the second, making a semi-cadence on the second degree (just before the phrase B), which in the original version was carried to the tonic and then extended in a final section on the fifth. This, because of the way in which *Aṇotitciaq* paused on the second, became associated with what in the original version is an entirely new section (that after the double bar). In the phrase C, in *Aṇotitciaq's* song, he has departed considerably from the original tune, although with it before us for comparison we can see that he follows it in skeleton, if he does weave around it some variations of his own. He then closes with the part which originally opened the song but which was also reverted to at the end, but instead of singing through he stops on his favourite second degree at the end of what is the first line in the original version.

The fact that *Aṇotitciaq* has given three of the five songs from this region and that two end on the second degree, when in one case at least we know that the original version did not, leads to the question if such might be a personal mannerism with some singers. Such a question could not, of course, be answered without considerable observation in the field.

No 137.

Record IV E 1c.

Dance Song.

Amotitciaq, Point Hope, Alaska. (composed by Acetcaq°).

♩ = 112

cu-mun u-va-yut ti-pi-va-ti-y-ut-i tik-i-yay-miu-ni u-vu-me-ma o-lik-tu-mut qa ni-qe-yu-ti-yu-yute ya au-we yang-a qimi-ye-yu-yut e ya yang-a e ya u-vap-tim-nik e e ya ya ya a na a xa xa a ya a a ya

No. 137. RECORD IV. E. 1c

B, E, and A major tonalities

Phrases

Measures Beats

A	{ a b c b ¹ (bc b ¹ b ²)	7+	14½
B	{ d e b ³	3	6½
C	{ f g h b ³	4	8
D	{ c ¹ i j k	4	7¾
E	{ l j ¹ j m	4	8¼
ext.	{ m ¹ m ² m ³ m ²	4	8

It might almost be said that the song is in 2/4 metre, but for one or two deviations. As to form, however, it is as wandering in melody as any of the others from this region, and in its short, but extremely melodious compass ranges through three tonalities, ending on the second degree of the last one into which it settles in the third phrase. It is distinctly major in feeling. Although it starts quite low, on the fifth degree of the first key, it at once takes the surprising leap of a minor seventh which leads to the octave. Dotted rhythms are found but not in such numbers or such fine values as with the other songs, but there are enough of them so that, together with the other features, it is seen clearly to belong to the group with which it is placed. It begins on the last half of the first beat, with two sixteenth notes.

CHAPTER 3. SCALES OF TONE PREFERENCES AMONG THE COPPER ESKIMO AND OTHER GROUPS.

Within the scope of the present paper it is not possible to go very deeply into the question of the exact scales used by the Eskimos and whether or no and to what degree they may vary from those which are in common use among musicians with European traditions behind them. Such an investigation would be a long study in itself, if indeed it had been possible to make it in a scientifically accurate manner under existing conditions. Where there are instruments of fixed pitch furnishing music not only of themselves but also accompanying the vocal music and probably to a considerable extent influencing its development, or even confining it, it is possible with sufficiently accurate mechanical means at hand for measuring each tone, to discover what are, in fact, established scales.

The situation is very different, however, with vocal music which has developed by itself in a given region. Not only is the human voice very variable as an instrument, and often uncontrollable except as the result of much practice which would not be likely to occur in such a region as that which we are studying, but all sorts of psychic conditions, including the effect upon the Eskimo of singing into a phonograph, the like of which he has never seen before, have a direct bearing on the tones produced. It is impossible to measure these influences, as it is also to measure the variations of the phonograph. Although these latter are largely rhythmic and tend to increase with the wear of the record, the starting and stopping of the record and the way in which the needle is removed or placed have some influence upon the tones at the beginning and the end of the song, and we sometimes obtain sounds there which really do not belong. This does not occur in the main part of the tune so far as my experience goes.

Considering the psychic influences which bear upon the voice, as well as others such as colds, inflexibility, old age and the like, and the fact that the transcriber had no other means than an accurate ear available for noting the tones actually produced, a long dissertation on scales, covering all the "off-pitches" that have been heard in the course of the transcribing, to say nothing of the continual flattening that characterizes the singing of some individuals which certainly could not have been intentional, would not only be practically without value but quite out of place. I have tried to note carefully, however, all the pitches as they were sung, whether true to the degree as indicated by the staff, or removed ever so slightly, and some of the quarter-tones certainly seem to be intentional, or at least in certain situations habitual with the individual singer. The reader will observe a number of such instances where in repeated parts the same pitch variation will occur. He will also probably observe as many more where in one case a pitch will be a quarter- or less than a quarter-tone flat or sharp, but again in the phrase as repeated elsewhere will be found to be true. Sometimes there is a play between these off-pitches and true ones. All these will be observed by the reader who is sufficiently interested to peruse the songs carefully and in detail.

The tonal content of each song, except in cases where the tonality is so irregular that a collection of such tones could mean little or nothing (and these are very few), has been represented in a little scale, one for each song, and these have been transposed to the "common denominator" of the scale of C so that they might be readily comparable. In nearly every case all the pitch deviations have been included, but there are a few instances in which these were so numerous and very evidently due to untrue singing, that they have been omitted and the fact noted, although in the songs themselves they have been given.

To a certain extent these scales representing the tonal content of each song are misleading, for it all depends upon the frequency with which certain tones appear, what is the general colour of the song. In such a little scale the merest changing or passing note receives equal attention with tones which may be said to be primary. The same set of notes may in one case give one impression and in another a different one because of the prominence given to certain notes and the almost involuntary appearance of others.

The fact is outstandingly clear, however, that there are two modes with which the people are quite familiar and with which they play, the major and the minor. In more than a few instances there is very evident play between a major tonality and either its relative or its tonic minor with the stress on the pivotal tones. Many other interesting modulations occur through means that would delight the modern composer and master of unusual tonal effects, as well as through the more ordinary channels. One interesting example that comes to mind is No. 81 in which the modulation is back and forth between C major and D flat major by means of the flat sixth and seventh of the former key, and a pivoting on the fourth. There are numerous others which musicians will readily note.

After a study of the little scales it will be apparent that all of the tones of the diatonic major scale are known and used with frequency, but the major seventh occurs more often in a combinational major and minor scale which will presently be discussed, than in a major setting. On the other hand, the natural minor scale is most commonly used of the three and the raised sixth and seventh of the melodic minor are seldom encountered. Augmented seconds, as between the sixth and raised seventh of the minor, are not used to any extent, (but see No. 74, which might also be considered as belonging to the combinational group soon to be discussed). The augmented second between the tonic of a major scale and its raised second degree is not uncommon. The third tone of the major scale is perhaps the most common of any; it is employed very often for opening and closing songs and for the general level. In fact, the tonic as a resting tone or general level, takes a very secondary place to the third and fifth. In the minor mode the third and fifth are also prominent tones, the latter especially so, and it, of course, is the same as the third of the relative major, in general effect.

It seems that rather than being set apart in the consciousness of the singers the two modes are more or less intertwined. While we find numerous songs in minor and many more in major, which is generally the case in many primitive settings, in nearly all of the minor songs there are places where the feeling is major. There are also many examples of songs which fluctuate between the two or modulate directly from one to the other.

Chromatics for nearly every diatonic tone are to be found many times and this might be expected in music where modulation plays so important a part as in that of the Eskimos from this section of Canada and northern Alaska. They are used very effectively, not only for passing and changing notes but prominently in the melodies themselves, chiefly as pivots in modulating.

I have been particularly interested, however, in the same peculiar quality which pervades many of the songs from the Copper Eskimos even where there is not the same melody. The songs given by *Haqunraq*, a Puivlik woman, first drew my attention to the matter, for they nearly all possessed this character. It lies in a preference, which amounts to a fashion, for certain scale tones which, according to the colour that the songs themselves appear to derive from it, are taken from both major and minor tonalities as we should think of them. I have found altogether 28 songs from the Copper Eskimos which contain these tones in more or less constant combination, with now and then others added, or the upper tones of the scale transposed downward or upward an octave. They fall proportionately in the four groups, pisiks, atons, un-

classified and weather incantations. Possibly some examples have been overlooked, and among those given there are duplicates in the cases of different versions of the same tune.¹

The scales of these songs have been grouped together. In the main the tones are the seventh, sixth, fifth, third and tonic of the major scale, the play between the third and fifth lending a major character, that between the sixth, third and tonic a minor feeling, while the seventh, sixth, and third, with the fifth, are the tones which occur most frequently and which give the peculiar tonality that attracted my attention. Sometimes the upper seventh is omitted and the lower substituted for it which gives a different but related effect, and there may be other tones introduced sporadically. This scale effect has not been found in any of the songs which come from the other regions outside of the Copper Eskimo area.² The Mackenzie, with all their varied melodies, seem not to have developed the fashion, or at any rate, it is not so popular a combination as it is around Coronation Gulf, or we should probably encounter at least one example of it even in so small a collection as twelve songs. I have investigated the exact localities from which songs with this scale come and the singers, in order to see if it is a strictly local phenomenon in the Coppermine River country, or if it might be a style developed by one or two individuals, especially as *Haquyyaq*, the Puivlik woman, sang so many of the examples. The following list will show that the fashion has now spread beyond any local limits or a few individuals.

Pisiks

Song No.	Locality	Singer
2	Puivlik	<i>Haquyyaq</i>
3	Puivlik	<i>Haquyyaq</i>
4	Puivlik	<i>Uyahaq</i>
5	Akuliakatak (composer <i>Tuhayyq</i>)	<i>Käneyyq</i>
8	Bathurst Inlet	<i>Kukilukaq</i>
18	Puivlik	<i>Ikpakhuaq</i>
19	Dolphin and Union Straits	<i>Avakana</i>
20	Coppermine River	<i>Täptuna</i>
23	Puivlik	<i>Añivvāna</i>
25	Coppermine River	<i>Niptanätciaq</i>
35	Puivlik	<i>Haquyyaq</i>
43	Puivlik	<i>Haquyyaq</i>

Atons

57	Puivlik	<i>Haquyyaq</i>
63	Coppermine River	<i>Qaiyyān.a</i>
67	Dolphin and Union Straits	<i>Avvāna</i> (Puivlik)

Unclassified

75	Puivlik	<i>Haquyyaq</i>
73	Coppermine River	<i>Takoheq.ina</i>
82	Prince Albert Sound	<i>Miluk.atak</i> (Dolphin and Union Straits)

¹ It is interesting to observe, in passing, however, that while the scales of different versions of the same song may, in general, possess the same prominent tones, or otherwise they certainly could not be the same song, there are often enough others introduced in a more elastic version to deceive the student who is examining scales only, into a belief that two songs could not resemble one another, which are in reality only different versions of the same tune.

² One interesting example of its use is found in No. 57 which is a version of No. 58. In the former song the seventh degree has been substituted throughout for the true octave which obtains in No. 58, and which is probably nearer the original, and possibly the original itself.

Weather Incantations

88	Coppermine River	<i>Nāneyoaq</i>
90	Coppermine River	<i>Nāneyoaq</i>
91	Puivlik	<i>Kāneyoq</i>
101	Coppermine River	<i>Añivγana</i>
102	Coppermine River	<i>Añivγana</i>
104	Puivlik	<i>Kāneyoq</i>
107	Puivlik	<i>Kāneyoq</i>
108	Puivlik	<i>Ikpakhuaq</i>
111	Coppermine River	<i>Añivγana</i>
114	Coppermine River	<i>Añivγana</i>

The other scales have been grouped according to their affiliations, but those from the Inland Hudson Bay, the Mackenzie, and Point Hope, Alaska, have been kept separate. No other pronounced preference for tone selection such as the one just discussed has been noted. The four songs Nos. 24, 29, 31, and 46 (the second song), seem to have nearly the same scale tones and some of these are peculiar enough to be noteworthy, but the songs do not sound alike and apparently have nothing in common.¹ Another set ranges from the second above the octave of the tonic, or the ninth, to some point about an octave below or even drops to the fifth degree in the octave below the tonic, but they are more varied than the major and minor combination with the seventh of the major as the highest tone. There are also, naturally, some groupings ranging from the octave of the tonic downward even as far as the fifth in the second octave, and another largely minor group, in which the tones do not extend above the sixth degree. There are not many songs in the entire collection which have a range much beyond an octave and the greatest range of all the songs taken together is two octaves and a third, if men's and women's voices are not differentiated.

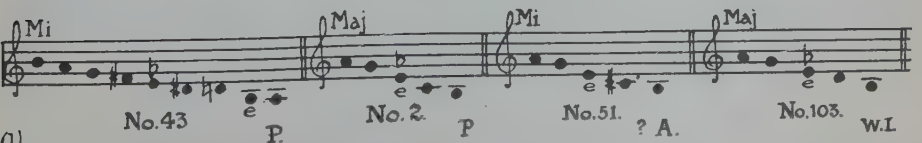
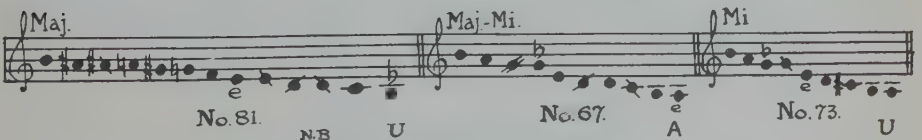
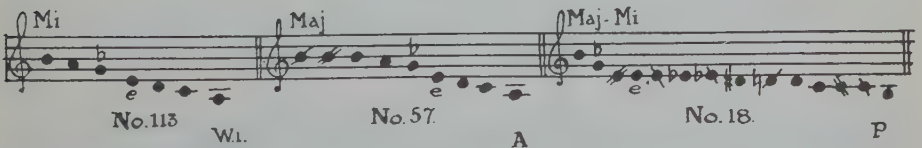
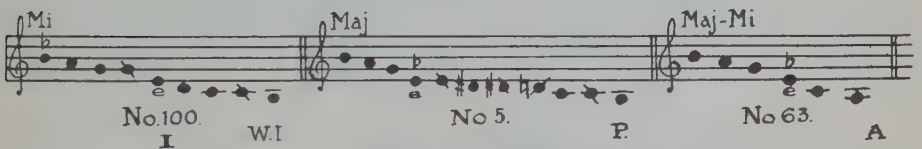
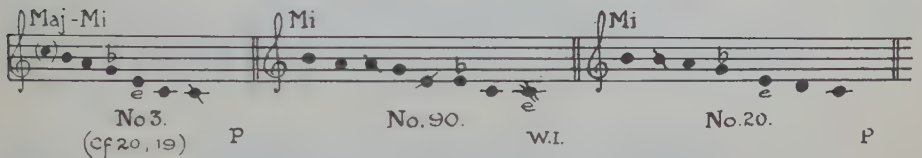
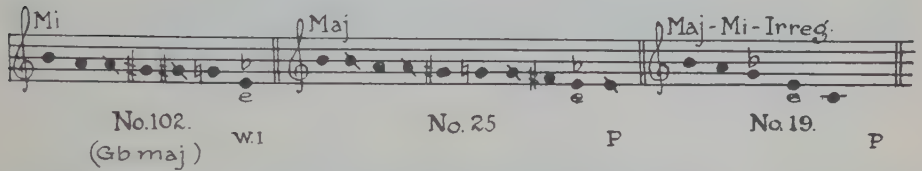
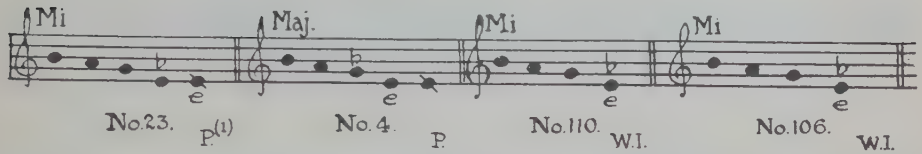
It has already been said that the feeling for the tonic does not appear to be as well established in Eskimo music as in that of some other primitive peoples. Among certain tribes of American Indians, for instance, especially in certain groups of ceremonial songs, the feeling for the tonic is very strong. In these Eskimo songs this is largely supplanted by a general level on the third degree of the major scale or the fifth of the minor. 137 songs comprise the entire collection, not counting the examples in which fusion of two or more tunes has occurred. Of these 24 are from other than the Copper Eskimo region. The following observations are based on the remaining 113 songs. Thirty cases reveal a preference for the third of the major as a resting tone and general level, which in most cases is pronounced. To these are to be added fourteen in which the fifth of the minor serves this purpose, totalling 44 cases. The tonic of the major is preferred in only 19 cases, and there is but one instance of the third of the minor being used, thus totalling 20 instances; but there is also one case of the octave of the tonic. 12 cases are found for the fifth of the major scale and 8 for the tonic of the minor; the others are scattering.

In the Mackenzie River region the general level is pretty well divided between the tonic and the fifth, and in both of the other regions is scattered. The collections from these places are too small for any conclusions to bear much weight.

¹ Another instance of the deceptive character of scales showing the tonal content is in Songs 16 and 49 which appear on this basis to belong to the combinational group we have just discussed, but which in reality have nothing in common with it, except most of the tones of which they are composed.

Group I

—Combination Scale.—



(1)

P = Pisik, A = Aton, W.I. = Weather Incantation, U = Undifferentiated.

Group I (concluded)

Group I (concluded) musical notation showing scales for songs No. 67, No. 8, No. 107, No. 35, No. 75, No. 21, and No. 101. The scales are labeled with modes: Maj, Maj-Mi, Irreg., and Mi. The notation includes pitch deviations (e.g., e?, e) and performance instructions (w.l., P., U., without pitch deviations).

Maj No. 67. w.l. Maj-Mi. No. 8. P. Maj-Mi. No. 107. w.l. Maj No. 35. P.

Mi- No. 75 U. without pitch deviations. Irreg. No. 21. P. Maj-Mi. No. 101. w.l.

Group II.

Songs having similar scales to those of Group I but which
 ——— give a totally different impression. ———

Group II musical notation showing scales for songs No. 49 and No. 16. The scales are labeled with modes: Mi-Maj and Maj-Mi. The notation includes pitch deviations (e) and performance instructions (P.).

Mi-Maj No. 49. P. Maj-Mi No. 16. P.

Group III.

Songs with some peculiar tones in common but which are
 ——— not alike nor do they give that impression. ———

Group III musical notation showing scales for songs No. 24, No. 29, No. 31, and No. 46. The scales are labeled with modes: Maj and Mi. The notation includes pitch deviations (e) and performance instructions (P.).

Maj No. 24. P. Maj. No. 29. P. Mi No. 31. P.

Maj No. 46. P.
 (Second Song)

Group IV.

Maj-Mi Maj Maj

No. 105. W.I. No. 54. A No. 39 P

Maj. Maj. Maj.

No. 76 U No. 44. P No. 72. U.
without pitch deviations

Maj. Maj. Maj-Mi.

No. 64 A No. 84. U. No. 59. A.

Maj. Maj. Mi.

No. 27. P No. 66. A. No. 98. W.I.

Maj. Maj. New song joined on.

No. 7. P.

Irreg. Maj.

No. 26 P. No. 22. P.

Irreg. Maj.

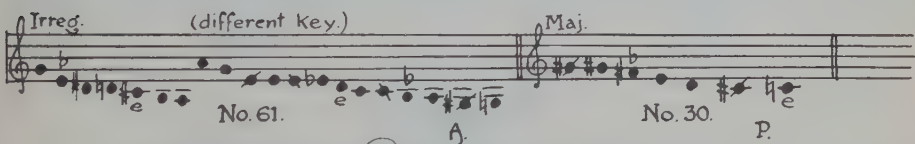
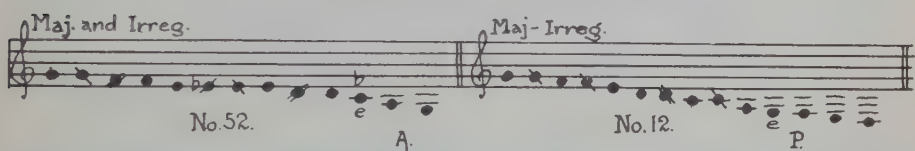
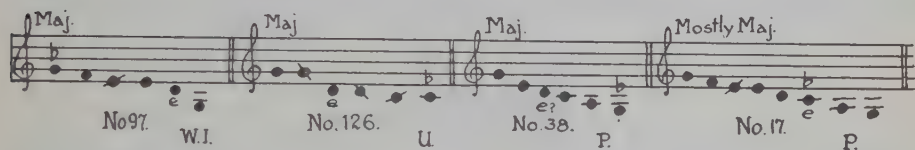
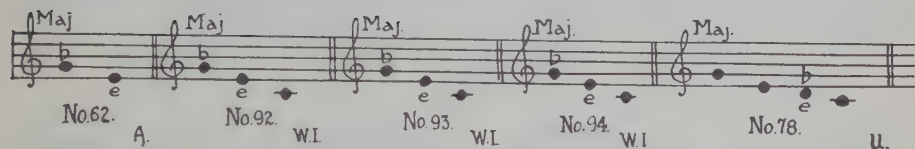
No. 80 U No. 41 P.

Group V.

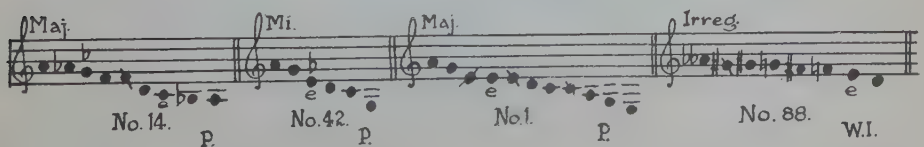
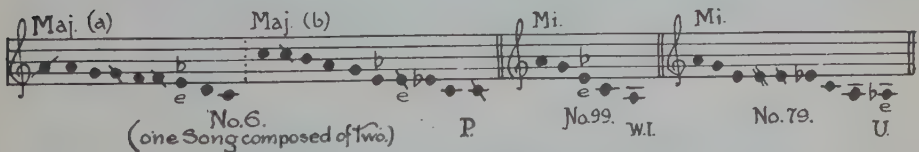
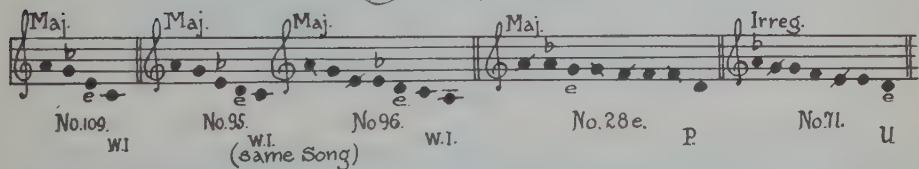
Group V. musical notation details:

- Row 1:
 - No. 10. Maj. P
 - No. 82. Maj. U
 - No. 50a. Maj. P
 - No. 58. Maj. A
- Row 2:
 - No. 85. Maj. W.I.
 - No. 89. Mi. W.I.
 - No. 91. Maj. W.I.
- Row 3:
 - No. 60. Mi. Irreg. A
 - No. 77. Maj. U
 - No. 112. Maj. W.I.
 - No. 108. Maj. W.I.
- Row 4:
 - No. 40e. Maj. P
 - No. 55. Maj. A
 - No. 11. Maj. P
- Row 5:
 - No. 83. Maj. U
 - No. 32. Mi. U
 - No. 70. Mi. U
- Row 6:
 - No. 15. Maj. P
 - No. 48. Maj. P
 - No. 46. Maj. first Song P
- Row 7:
 - No. 47. Mi-Maj. P
 - No. 53. Maj-Mi. A

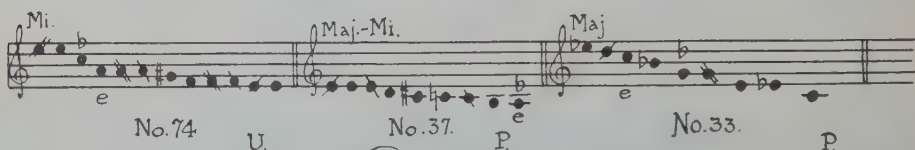
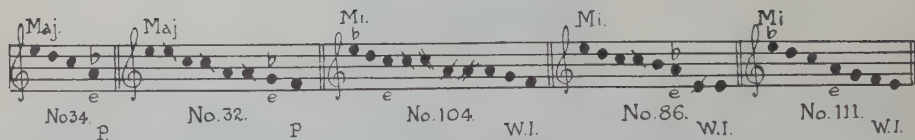
Group VI.



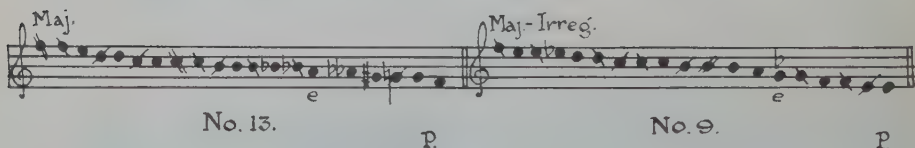
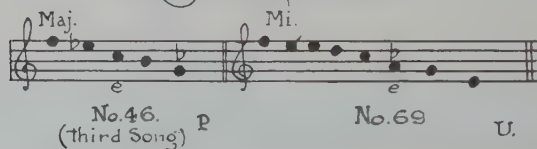
Group VII.



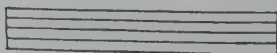
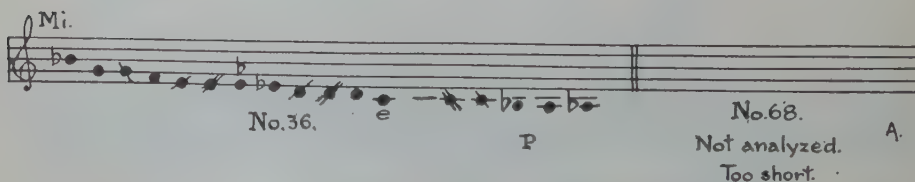
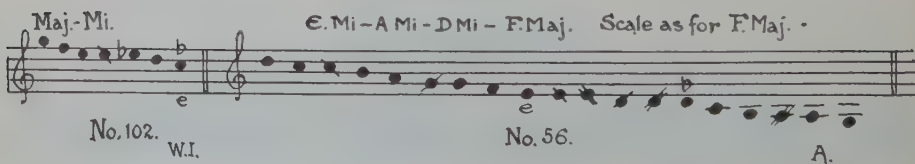
Group VIII.



Group IX.



Group X

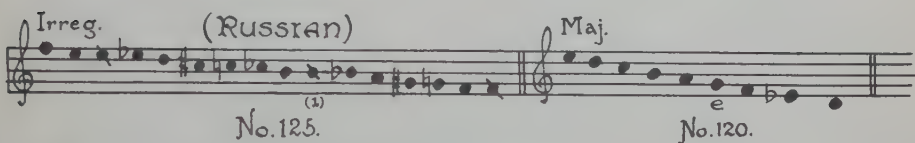
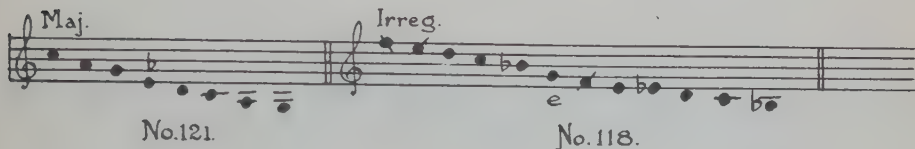
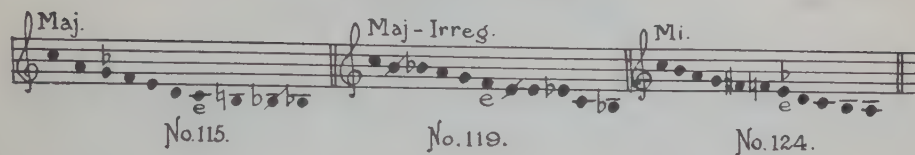


No. 65

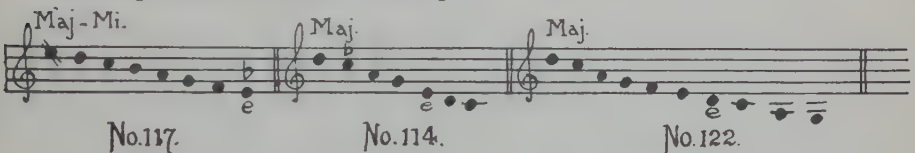
A.

So irregular not feasible to make note of
tonal content.

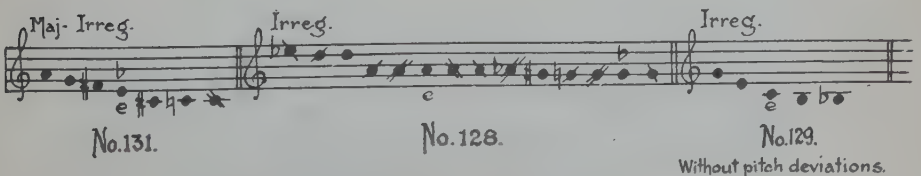
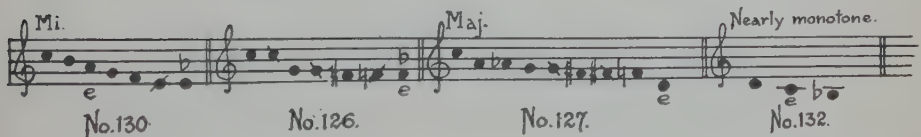
Mackenzie River.



(1) There are numerous other chromatics at the end of the song but they seem to be due to flattening.



Inland Hudson Bay.



Point Hope, Alaska.

Musical notation for No. 136 and No. 135. Both are marked "Maj." and end with a double bar line. No. 135 ends with the word "end".

Musical notation for No. 137, No. 133, and No. 134. All are marked "Maj.". The notation for No. 137 includes a flat sign (b) and a double bar line. The notation for No. 133 includes a flat sign (b) and a double bar line. The notation for No. 134 includes a flat sign (b) and a double bar line. The signature "J.F. Champagne del." is at the bottom right.

CHAPTER 4. DIFFERENT VERSIONS OF THE SAME SONG AND INSTANCES OF MELODIC BORROWING

Although a whole section might be written on this subject, much that is of interest has already been given in the remarks accompanying the individual songs. Perhaps, also, those who would pursue the matter will take greater pleasure in discovering the variations for themselves, than in reading a long description of them.

It is easy to imagine how different versions of the same song came into being. Not only are many tunes quite old, which fact alone would cause variations to creep in, but Mr. Jenness tells me that the songs divide into two kinds, those which, like the incantations, are handed down from one generation to the next in more or less stable form, and the dance songs, or topical songs. These are very like the *Jama* songs of the West Indian negroes in which little events that amuse or interest the people are set forth and pass rapidly from mouth to mouth and region to region, taking on new phases as they go, to fit their varying surroundings, finally becoming so changed that all but the main idea in the words, and sometimes even that, vanishes into oblivion. The same tune, necessarily, is carried with the song, and in the process of having new words set to music which they do not fit, and of being mutilated on this account, or through forgetfulness, it also in time is but a ghost of its former self, possibly retaining only a little theme here and there to recall its earlier state.

Fashions in music, like that for certain scale tones which we have just mentioned, are also the cause of much confusion of similar tunes and the removal bodily of whole sections from one song to another. Numerous instances of such joining are to be found in this collection, and many times it is undoubtedly due to the fact that the two songs have some little melodic feature in common.

Due to the tingeing of so many songs with similar melodic conceptions it is quite possible that some variants have been overlooked, for the student soon becomes steeped in the welter of tunes that are nearly, yet not really alike, and finds it difficult to recall whether a particular tonal combination has been heard before or not.

The following list will assist in locating probably the greater number of variants, if not all of them. So far as I have observed, there is no borrowing between dance songs and incantations.

Dance Songs

Song No. 2; cf. No. 42.

" 3; cf. Nos. 19 and 20.

" 5; cf. No. 18.

" 18; cf. Nos. 5, 22 and 40.

" 19; cf. Nos. 3 and 20.

" 20; cf. Nos. 3 and 19.

" 22; cf. Nos. 18 and 40.

" 30; cf. Nos. 31 and 56?

" 31; cf. Nos. 30 and 56?

" 40; cf. Nos. 5, 18 and 22.

Song No. 42; cf. No. 2.

" 44; cf. No. 45.

" 45; cf. No. 44.

" 56; cf. Nos. 30?, 31?, and 61

" 57; cf. No. 58.

" 58; cf. No. 57.

" 61; cf. No. 56.

" 69; cf. No. 70.

" 70; cf. No. 69.

Weather Incantations

Song No. 90; cf. Nos. 100 and 110.	Song No. 101; cf. Nos. 95, 96.
" 92; cf. Nos. 93, 94.	" 104; cf. Nos. 90, 97, 110.
" 93; cf. Nos. 92, 94.	" 105; cf. No. 106.
" 94; cf. Nos. 92, 93.	" 106; cf. No. 105.
" 95; cf. Nos. 96, 101.	" 107; cf. No. 109.
" 96; cf. Nos. 95, 101.	" 108; cf. No. 112.
" 97; cf. No. 104.	" 109; cf. No. 107.
" 98; cf. No. 99.	" 110; cf. Nos. 90, 100, 104.
" 99; cf. No. 98.	" 112; cf. No. 108.
" 100; cf. Nos. 90, 104, 110.	

In closing it may be well to summarize the salient characteristics of Eskimo music as it is exemplified in the present collection, especially along those lines which differentiate it from the music of such other primitive groups as the tribes of American Indians with whose music we have an acquaintance.

According to accounts of those who have visited them, the types of songs of the Eskimo along the north coast of America are very limited in number, and are confined to dance tunes, to magic songs which are mostly for the purpose of influencing the weather, and which come the nearest of any to ceremonial songs, to the tunes which children sing, although these are exceedingly rare among the Copper Eskimos, and to topical songs like that of *Asetsak*. This paucity of types contrasts very strongly with the different kinds of songs which are found among the Indians, taking them as a whole, although from tribe to tribe there are very great differences in the number of kinds as well as in their melodic quality. Apparently the Eskimo have no work songs that might correspond to the grinding, hunting, house building, weaving and other such Indian songs. There are apparently no ceremonial songs of a set character which might be associated with rituals, like the Creation Ritual of the Pawnee, or with medicine societies, like the Onondaga medicine songs, or with war, like some of the inspiring warrior songs of the Iroquois. There are no love songs and no lullabies other than the *pisiks*. This seems an almost incredible state of affairs especially where topical songs exist, and probably these might be found to furnish examples that would correspond to some of the types we have mentioned, were they better known. But whether there are rare specimens in existence or not, the fact remains that they are completely overshadowed by the more or less conventional dance song and the incantations, or else are converted into them.

We have already spoken of the predominance of the major mode. This seems to be the case also in the music of many Indian groups as it is in most regions of the world. In the music of such tribes as I have studied, however, I do not recall anything like the widespread use of a peculiar group of tones such as the combination scale of the Copper Eskimo, although certain whole lists of songs belonging to one ceremony may have a melodic similarity, and be modelled on one pattern. But the feature is confined to songs of one type and to one time and place and does not tinge the whole music of the tribe.

On the whole Eskimo songs are longer and more varied than Indian songs, which, if they attain any length, do so by almost direct repetition of a few very limited musical ideas. Some Pawnee songs might be called very long when they are used for 56 steps in a ritual, and are sung through in their entirety each time with only a change of one or two significant words, but in reality the musical expression is short. The melodic themes of the Eskimo songs are not only often more ample, but we find combinations of several themes and modulation of all sorts from one theme to another. A song may have as many as three or four modulations and key settings, if we may be allowed the term in discussing a

music which knows nothing of keys as such. In Indian music with which I have become acquainted, however, modulation is extremely rare. Indian songs modulate from major to minor, either the relative or more rarely the tonic minor, but this on the whole appears to be more accidental than habitual. In Eskimo songs there are so many examples of this that it is one of the features of the music.

While the tonic is by no means established in the music of the Indians except in certain types of songs, like ceremonial sets, the feeling for it is certainly as well developed, generally speaking, as with the Eskimo, if not more so, for with the latter, there is a much stronger appreciation of the third as a resting place, a condition also much more accidental in appearance in Indian music than habitual.

It has been frequently said that Indian songs have a downward trend. In fact, some writers have intimated that this is an almost universal phenomenon with them. Such is by no means the case, for there are examples, in great number, of songs which are level in movement and even of tunes which end with a melodic ascent. Nevertheless, songs with a downward trend, which begin rather high are certainly very common and tend to create such an impression. These Eskimo songs, on the other hand, have impressed me by their comparatively low beginnings, with a considerable rise in the course of the melody and a return to somewhere near the starting point, if not the actual starting tone. Thus the melody describes a rather large upward curve and returns. Many songs also show inverted curves as well. The upward curve is sufficiently frequent, however, to be called a characteristic feature and to place itself in contrast to the large number of Indian songs which have a falling melody. A glance at the scales will partially reveal this tendency in the Eskimo songs, where the beginning and ending tones are indicated by the small letters *b* and *e* directly over and beneath the notes which are so employed.

The tendency to fuse two or more songs has already been noted. This, so far as it is known, is a comparatively rare phenomenon in Indian music. No doubt the fusion of songs and modulation have interacted considerably in Eskimo tunes and accustomed the singers to more radical departures than are usually encountered in the course of a single song in Indian music.

Perhaps the beauty and melodic richness of Eskimo songs as a whole can be mentioned again without over-emphasizing a truly remarkable gift of this people who live in a land where there might seem so little to inspire them. What arctic regions may lack in warmth and vegetation is perhaps more than compensated for in the beauties of a frozen world. However that may be, artistic expression in tone has not been denied these people who live for a considerable part of the year almost in darkness. We find plenty of single songs here and there in Indian music that are beautiful, along with many that are not, but from the country where it is nearly always winter is brought a collection of songs that for their generally high musical merit, for real loveliness, it is hard to find a counterpart in more favoured lands.

SECTION 2. TEXTS AND TRANSLATIONS

By D. JENNESS

Division of Anthropology, Victoria Memorial Museum, Ottawa

COPPER ESKIMO DANCE SONGS

PISIKS

No. 1. RECORD IV. C. 80

Dance Song (pisik),¹ composed and sung by *Hiyilaq*, a *Puvliq* woman.
(Spoken: *qimakpaleynaqa*)

- Verse 1. *picuyuleqtunay e ye ye yaya*
 picuyuleqtunay e ye ye ya
- Refrain I. *e ye ye yaye ye ye ya*
- Connective. *e yaya*
- Verse 2. *picuyuleqtunay e ye ye yaya*
 kulukcumun ima picuaqtayivik
 (Refrain I and Connective)
- Verse 3. *kayataineyalay imufueymayama*
 kulukcumun ima picuaqtayivik
 (Refrain I and Connective)
- Verse 4. *ulukcayali tikileyatayapkuho*
 icuaayayuk amulaqaya
- Refrain II. *e ye ye yaye (hu hu hu hu hu hu)*
 (Connective)
- Verse 5. *picuyuleqtunay e ye ye yaya*
 picuyuleqtunay e ye ye ya
 (Refrain I and Connective)
- Verse 6. *picuyuleqtunay e ye ye yaya*
 kuyayyuaymun picuaqtayivik
 (Refrain I and Connective)
- Verse 7. *aptalayli apkuacagayolih*
 kuyayyuaymun picuaqtayivik
 (Refrain I and Connective)
- Verse 8. *kuyayyuaymun tikileyatayama*
 utkuciktanut-i tikileyataquna
 (Refrain I and Connective)
- Verse 9. *utkucikcanut-i tikileyatayama*
 icumainali in'eqciyanitpit
 (Refrain II and Connective)
- Verse 10. *picuyuleqtunay e ye ye yaya*
 aciyamun ima picuaqtayivik
 (Refrain I and Connective)
- Verse 11. *qileqtayin ima takovakcuayuno*
 picickcin'ama cucutpaktuna
 (Refrain I and Connective with the words
 alienaqciyami ila inserted)

¹ Copper Eskimo: *picig*.

Verse 12. *p̄ic̄ur̄uleqtun̄aȳ e ye ye yān̄a*
p̄ic̄ur̄uleqtun̄aȳ e ye ye yā
 (Refrain I and Connective)

Verse 13. *p̄ic̄ur̄uleqtun̄aȳ e ye ye yān̄a*
aq̄oviyamut̄i p̄ic̄uaḡt̄aȳivik̄
 (Refrain I and Connective)

Verse 14. *q̄aiyuaq̄cīqtut̄ q̄adv̄ek̄cīv̄aktun̄iyi*
q̄aiyuaq̄t̄aȳat̄i aip̄ayut̄p̄in̄
 Refrain III. *e ye ye yān̄e ye yā*
 (Connective)

Verse 15. *p̄ic̄ur̄uleqtun̄aȳ e ye ye yān̄a*
tun̄umut̄i ima p̄ic̄uaḡt̄aȳivik̄
 (Refrain I and Connective)

Verse 16. *iveq̄p̄aktīȳal̄n̄ ap̄ian̄'em̄aȳa*
up̄akt̄oq̄c̄ur̄at̄i p̄ic̄uaḡt̄aȳivik̄
 (Refrain I and Connective)

Verse 17. *cun̄auw̄a im̄n̄aȳ iveq̄p̄akt̄ucāyl̄iyi*
āt̄iam̄in̄ik̄ n̄iȳaḡtax̄yan̄eq̄t̄oq̄
 (Refrain I and Connective)

Verse 18. *uw̄aȳalu im̄aȳ īn̄it̄aȳot̄in̄il̄aȳa*
n̄iȳaȳain̄'ama īoq̄xōaq̄'aȳa
 (Refrain I)

Translation

- Verse 1. Wishing to begin to walk
 Wishing to begin to walk
- Verse 2. Wishing to begin to walk
 To *Kuluksuk* I proceeded to walk.
- Verse 3. My stomach [?] when it was empty within me
 To *Kuluksuk* I proceeded to walk.
- Verse 4. [Lake] *Uluksaq* when I reached at last
 The lake trout I pulled out one after another.
- Verse 5. Wishing to begin to walk
 Wishing to begin to walk.
- Verse 6. Wishing to begin to walk
 To the *Kugaryuaq* [river] I proceeded to walk.
- Verse 7. [Mt.] *Aptaloq* on the road that seemed to lead to it
 To the *Kugaryuaq* [river] I proceeded to walk.
- Verse 8. To the *Kugaryuaq* [river] when I reached at last
 To *Utkusiktaq* too I reached at last.
- Verse 9. To *Utkusiktaq* when I reached at last
 Thoughtlessly I did not go and finish them [the stone
 pots].
- Verse 10. Wishing to begin to walk
 To *Asiak* I proceeded to walk.
- Verse 11. Bull caribou, though thinking I should see many,
 Because I had no bow I was unable to do anything.
- Verse 12. Wishing to begin to walk
 Wishing to begin to walk.
- Verse 13. Wishing to begin to walk
 To *Aqoviyaq* I proceeded to walk.

- Verse 14. The sealers though they hauled up many seals,
The one seal I obtained I could not procure a companion
to it.
- Verse 15. Wishing to begin to walk
To the land behind [northward] I proceeded to walk.
- Verse 16. The thought entered my mind, *Apiana* [man's name?]
Expecting to meet him I proceeded to walk.
- Verse 17. What is this, this here, the thought that enters my mind?
His sled it caused him to be exceedingly angry [because
it upset].
- Verse 18. And I then having no possessions [on the sled]
Since I did not become angry I laughed aloud at it.¹

No. 2. RECORD IV. C. 62B

Dance Song (pisik), sung by *Haquṇṇaq*, a *Puwlḡq* woman

- Verse 1. pt. 1. *i ye yai ye yi yai tikicaiyeyivirṡu*
uwaliaṡṡu camna tikitaiyeyivirṡu
- Refrain. *i ye yai ye yi ya*
ye i ye
ye yi yai ye yi yai ya
- Connective. *i yai ya*
- Verse 1. pt. 2. *uwaliaṡṡut-i nālṡṡṡut-i capku*
tkicumaṡṡuṡut tikicaiyeyivirṡu
(Refrain and Connective)
- Verse 2. pt. 1. *i ye yai ye yi yai tikicaiyeyivirṡu*
uwalinṡut-i camna tikicaiyeyivirṡu
(Refrain and Connective)
- Verse 2. pt. 2. *cāṡṡṡṡut-i — uwalinṡut-i capkoa cāṡṡṡṡut-i capku*
tkicumaṡṡuṡin tikicaiyeyivirṡu
(Refrain and Connective)
- Verse 3. pt. 1. *i ye yai ye yi yai tikicaiyeyivirṡu*
uival-i qa camna tikicaiyeyivirṡu
(Refrain and Connective)
- Verse 3. pt. 2. *kayhiṡṡumli capkoa* (Spoken: *aiyṡṡṡin'apku*)

Translation

- Verse 1. pt. 1. I could not reach
*Waliaq*² down there I could not reach.
- Verse 1. pt. 2. *Waliaq*'s swimming-places those,
After wishing to reach them I could not reach.
- Verse 2. pt. 1. I could not reach
*Uwalinruk*³ down there I could not reach.

¹ This song is a record of a journey made by the composer about 1900, when she travelled with her husband from Stäpyl-ton bay in Dolphin and Union strait to Tree (*Kuṡaryuaq*) river in Coronation gulf, for the purpose of making lamps and pots from the soap-stone (*utkuciktaq*) in that vicinity (See Vol. XII of this series, Pt. A., The Life of the Copper Eskimos, p. 54). All the places mentioned in the text lie between the Coppermine and Tree rivers. The song was very popular for many years. It was heard by Mr. V. Stefansson in 1911 (Anthrop. Papers, A.M.N.H., Vol. XIV, Pt. 1, p. 34), and taught by his Alaskan Eskimo *Natkusiak* to the Indians on Dease river (*op. cit.*, p. 263).

² *Waliaq* (or *Uwaliaq*): the district between the Rae and Coppermine rivers, much frequented by caribou, which were driven into the lakes and rivers by the Eskimos and speared. Hence the reference to "swimming-places."

³ *Uwalinruk* (or *Uwaliniq*): a vague term to denote the country inhabited by western Eskimos, who, until the middle of the 19th century, used to travel as far as Wise point to trade with the Copper Eskimos. This song would indicate that knives were the most important articles bartered by the western Eskimos.

- Verse 2. pt. 2. Knives, *Uwalinruk*, those knives, those,
After wishing to reach them I could not reach.
- Verse 3. pt. 1. I could not reach
The promontory down there I could not reach.
- Verse 3. pt. 2. Of *Kanghiryuaq*¹ those.
(Spoken: I have finally forgotten it)

No. 3. RECORD IV. C. 93

Dance Song (pisik), sung by *Haquyyaq*, a *Puvlitq* woman

- Verse 1. pt. 1. *ai yai[†] ye ye ya ayoniy[†]miu[†]ya*
nunami camaya ayoniy[†]miu[†]ya[†] ai yai yei ya
- Refrain I. *ai ya qai yai ye yi ya ai yai ye yai ye*
- Connective. *i ya ai ya*
- Verse 1. pt. 2. *cuna cuatⁱ ima piciyacuati*
nalagcivaktuni ayoniy[†]miu[†]ya[†] ai yai yei ya
(Refrain I and Connective)
- Verse 2. pt. 1. *ai yai[†] yei ya ayoniy[†]miu[†]ya*
tcikumi camaya ayoniy[†]miu[†]ya[†] ai yai yei yai
- Refrain II. *ai yai ye yi ya ai ya i ye yai yai*
(Connective)
- Verse 2. pt. 2. *tupiy[†]atⁱ imay nuhiy[†]yuitⁱ*
qayecivaktuni ayoniy[†]miu[†]ya[†] ai yai yei ya ai ya
(Refrain II and Connective)
- Verse 3. pt. 1. (Really[†] a new song joined on to the preceding)
tunucin[†]agpaxali e yai yai i ya
tunucin[†]agpaxali e yai yai i ya
- Refrain III. *tunucin[†]agpaxali ai ya hai yai ya ai yi a ai yai ye*
- Connective. *i yai ya*
- Verse 3. pt. 2. *na[†]—[†]tunucin[†]agpaxali tcikoy[†]ua[†]li camna*
tunucin[†]agpaxali e yai yai ya
(Refrain III and Connective)
- Verse 4. pt. 1. *natceq[†]ayne[†]li camna tunucin[†]ayne[†]xu[†]yo*
umiv[†]ynun ima tunucin[†]agpaxali
(Refrain III and Connective)
- Verse 4. pt. 2. *tunucin[†]agpaxali nuna[†]yua[†]li camna*
tunucin[†]agpaxali e yai yai ya
(Refrain III and Connective)
- Verse 5. pt. 1. *tuktugayne[†]li camna tunucin[†]ayne[†]xu[†]yo*
tunucin[†]agpaxali e yai yai ya
(Refrain III)
- Translation*
- Verse 1. pt. 1. I failed also in hunting,
On the land from down here I failed also in hunting.
- Verse 1. pt. 2. What [are] these people walking along
Striking down the game, [while] I failed also in hunting.
- Verse 2. pt. 1. I failed also in hunting,
On the ice from down here I failed also in hunting.

¹ *Kanghiryuaq*: the district around Prince Albert sound on Victoria island.

- Verse 2. pt. 2. The sealers, they who cut up the meat,
Drawing seals up on top of the ice, [while] I failed also
in hunting.
- Verse 3. pt. 1. I turned back from it at last,
(new song). I turned back from it at last.
- Verse 3. pt. 2. I turned back from it at last, the big ice down here,
I turned back from it at last.
- Verse 4. pt. 1. Seals being abundant down here [yet] turning back from
it at last unnoticed
To Umivik I turned back from it at last.
- Verse 4. pt. 2. I turned back from it at last, the great land down here,
I turned back from it at last.
- Verse 5. pt. 1. Caribou being abundant down here [yet] turning back
from it at last unnoticed
I turned back from it at last.

NO. 4. RECORD IV. C. 78B

Dance Song (pisik), composed and sung by *Uyahaq*, a *Puvliq* woman

- Verse 1. pt. 1. *mauna hai ye ya aiyumivaktuya ai*
nätcēqhōqtunuk'i aiyumivaktuya ai
- Refrain. *mauna ai ya ai ye ya mauna i ya*
- Connective. *ya hai ya*
- Verse 1. pt. 2. *mauna hai ye aiyumivaktuya ai*
cilayyua qayma auyalixayman
(Refrain and Connective)
- Verse 2. pt. 1. *mauna hai ye aiyumivaktuya ai*
cilayyua qayma okiulixayman
(Refrain and Connective)
- Verse 2. pt. 2. *cilayyua qayma okiulixayman hai*
iytuayyumnilu inyumavaktuya
(Refrain and Connective)
- Verse 3. pt. 1. *mauna hai ye aiyumivaktuya hai ya*
cilayyua qayma opinyalixayman ai
(Refrain and Connective)
- Verse 3. pt. 2. *mauna hai ye ālienaylōqpa hai*
cānik — picikciya una inyumavaktuya i ya
(Refrain and Connective)
- Verse 4. pt. 1. *tiymiyalyuya nalagciyayayman hai*
nōyayayyuit'i qaylēqtuataappik hai
(Refrain and Connective)
- Verse 4. pt. 2. *mauna hai ye*

Translation

- Verse 1. pt. 1. Through here I should like to know
How to reach people who secure seals I should like to
know.
- Verse 1. pt. 2. Through here I should like to know,
The season now when it began to be summer.
- Verse 2. pt. 1. Through here I should like to know,
The season now when it began to be winter.

- Verse 2. pt. 2. The season now when it began to be winter,
In my house I remained idle.
- Verse 3. pt. 1. Through here I should like to know,
The season now when it began to be spring.
- Verse 3. pt. 2. Through here it was pleasant
. . . . My bow, it, I accomplished nothing [with it].
- Verse 4. pt. 1. My winged arrow when it failed to strike anything,
The young fawns I simply caught with my hands [?]
- Verse 4. pt. 2. Through here

No. 5. RECORD IV. C. 85A

Dance Song (pisik), composed by *Tucayog*, an *Akuliakatak* man, sung by *Käneyog*,
a *Puwliq* girl.

- Verse 1. pt. 1. *qanoq unay unataɣlaɣo*
picukaliɣ unataɣlaɣo
- Refrain. *i yaɣa i yaɣe*
- Connective. *ye yaɣa*
- Verse 1. pt. 2. *tɨmiqamnik aiɣɔɣapkuɣo*
milunmik unataɣlaɣo
(Refrain and Connective)
- Verse 2. pt. 1. *qanoq unay unataɣlaɣo*
qɨɣaliɣliɣ unataɣlaɣo
(Refrain and Connective)
- Verse 2. pt. 2. *tɨmiqamnik aiɣɔɣapkuɣo*
milunmik unataɣlaɣo
(Refrain and Connective)
- Verse 3. pt. 1. *qanoq unay unataɣlaɣo*
qeyneqtoɣliɣ unataɣlaɣo
(Refrain and Connective)
- Verse 3. pt. 2. *tɨmiqamnik aiɣɔɣapkuɣo*
icukamnin aiɣaɣlaɣo
(Refrain and Connective)
- Verse 4. pt. 1. *qanoq una unataɣlaɣo*
uqaliɣliɣ unataɣlaɣo
(Refrain and Connective)
- Verse 4. pt. 2. *tɨmiqamnik aiɣɔɣapkuɣo*
niɣaɣmiɣ unataɣlaɣo
(Refrain with *u hu hu hi hu hu* at the end)

Translation

- Verse 1. pt. 1. How this one am I to strike it with a missile?
As it walks let me strike it.
- Verse 1. pt. 2. With a winged arrow since I cannot do it,
With a stone let me strike it.
- Verse 2. pt. 1. How this one am I to strike it?
The king eider let me strike it.
- Verse 2. pt. 2. With a winged arrow since I cannot do it,
With a stone let me strike it.

- Verse 3. pt. 1. How this one am I to strike it?
The black musk-ox let me strike it.
- Verse 3. pt. 2. With a winged arrow since I cannot do it,
With the horn of my bow let me push it away.
- Verse 4. pt. 1. How this one am I to strike it?
The hare here let me strike it.
- Verse 4. pt. 2. With a winged arrow since I cannot do it,
With a snare let me attack it.

No. 6. RECORD IV. C. 94

Dance Song (pisik), sung by *Kulahuk*, a *Kilucktok* man. Really a combination of two songs.

Song 1.

- Verse 1. *pitqcaunma una avataniyaleymani*
tuyimun ima una paŋayaleqcinaymili
- Refrain.
yai ye yai ye yai yai yi ya
e yai yai yai yai ya
yai ye ya
yai ye yai yai yai ye
i ye'e

Song 2.

- Verse 1. pt. 1. *avunai ya inγumaŋayivik*
tunumuyamni inγumaŋayivunja
- Refrain.
avunai yai ye yai yai ya
avunai ya ye yai yai yai yai ye
yai ya
- Connective.
nāyyuyit'u qa kulavayyut
ilaŋeyunainapkin inγumaŋayivunja
(Refrain and Connective)
- Verse 2. pt. 1. *avunai ya inγumaŋayivik*
kivamuyamni inγumaŋayivunja
(Refrain and Connective)
- Verse 2. pt. 2. *neyyutit'u qa uyuyalut*
ilaŋeyunainapkin inγumaŋayivunja
(Refrain and Connective)
- Verse 3. pt. 1. *avunai ya inγumaŋayivik*
kilumuyamni inγumaŋayivunja
(Refrain and Connective)
- Verse 3. pt. 2. *geŋneqtut'a qa akcayalut*
ilaŋeyunainapkin inγumaŋayivunja
(Refrain)

Translation

- Song 1.
Verse 1. My familiar spirit, it, around the caribou when it travelled
Towards me it began at last to gallop.
- Song 2.
Verse 1. pt. 1. Eastward I was idle,
On my journey north I was idle.
- Verse 1. pt. 2. Bull caribou, cow caribou,
Because I could secure none of them I was idle.

- Verse 2. pt. 1. Eastward I was idle,
On my journey east I was idle.
- Verse 2. pt. 2. Edible things, bearded seals,
Because I could secure none of them I was idle.
- Verse 3. pt. 1. Eastward I was idle.
On my journey back inland I was idle.
- Verse 3. pt. 2. Black musk-oxen, brown bears,
Because I could secure none of them I was idle.

No. 7. RECORD IV. C. 79

A Prince Albert sound Dance Song (pisik), sung by *Käneyq*, a *Puvitq* girl

Song 1.

- Verse 1. pt. 1. *ye yei ye yi yai icumauyayivik*
nunayyuaymun ima-a icumauyayivik
- Refrain. *i yai ye yai yai yai yai yai*
- Connective. *yai yai*
- Verse 1. pt. 2. *ayotitcayyut-i nägyuliyguyt capkoai*
icumayaluγit-i icumauyayivik
(Refrain and Connective)
- Verse 2. pt. 1. *yai ye yai ye ya icumauyayivik ai*
tcikayyuaymun i ya icumauyayivik
(Refrain and Connective)
- Verse 2. pt. 2. *ayotitcayyut-i nägyuliyguyt capkoai*
icumayaluγit-i icumauyayivik
(Refrain and Connective)
- Verse 3. pt. 1. *yai ye yai ye ya icumauyayivik*
qalγiyayyuymut-i icumauyayivik
(Refrain and Connective)
- Verse 3. pt. 2. *yai yai*
picyayayuytu ima qilauyayuytu
icumayaluγit-i icumauyayivik
(Refrain and Connective)

Song 2, joined to the preceding.

- Verse 1. *yai ye yai ya qicaylegpaktuya*
nunamin camaya tubaktaqcamnik qicaylegpaktuya
- Refrain. *ye yai yai yai i yei yei yai*
ye ye yi yai yai yai yai yai yai yai
- Connective. *yai ya*
- Verse 2. *amicuyayuyun imalxaymata*
qayaqtaqcamnit-i tγulauprik
(Refrain and Connective)
- Verse 3. *aynaqätγät-i qeyneqtayhi ya*
qayaqtaqcamnik tγulauprik
(Refrain and Connective)
- Verse 4. *qayaqtayima ima koiya¹ — qulayiyayivaya*
nunamnunli ima niptayaiyuyunmanlu
- Insert. *ye yi yai ya ye yi ya qa.*
ye yi yai yai ye yi ya qa
(Refrain and Connective)

¹ Apparently a mistake on the part of the singer.

- Verse 5. *ye yi yai ya qicaŕleqpaktuna*
icikumn camana tubaktaqcamnik qicaŕleqpaktuna
 (Refrain and Connective)
- Verse 6. *uyŕun-uaya qeŕneqtaŕlmma*
tubaktaqcamnik ũŕulaupik
 (Refrain and Connective)

Translation

- Song 1.
 Verse 1. pt. 1. My thoughts went constantly,
 To the great land my thoughts went constantly.
- Verse 1. pt. 2. The game, bull caribou those,
 Thinking of them I thought constantly.
- Verse 2. pt. 1. My thoughts went constantly,
 To the big ice my thoughts went constantly.
- Verse 2. pt. 2. The game, bull caribou those,
 Thinking of them my thoughts went constantly.
- Verse 3. pt. 1. My thoughts went constantly,
 To the dance-house my thoughts went constantly.
- Verse 3. pt. 2. The dance-songs and the drum,
 Thinking of them my thoughts went constantly.
- Song 2.
 Verse 1. I was beginning to waste away exceedingly from hunger.
 From the land, from down there, something to serve as
 a new sealing weapon [I obtained]. I was beginning
 to waste away exceedingly from hunger.
- Verse 2. Very many [caribou] when they were in the water,
 Material for a new kayak I obtained.
- Verse 3. My marriage partner¹ *Qerneqtaq*.
 Material for a new kayak I obtained.
- Verse 4. The new kayak I have never put a cover on it,
 To my country since it did not make its appearance.²
- Verse 5. I was beginning to waste away exceedingly from hunger.
 From the ice, from down here, something to serve as a
 new sealing weapon [I obtained]. I was beginning to
 waste away exceedingly from hunger.
- Verse 6. My little nephew *Qerneqtaq* he.
 Something to serve as a new sealing weapon I obtained.

No. 8. RECORD IV. C. 61

An old Dance Song (pisik), sung by *Piŕuag*, a Dolphin and Union strait man

- Verse 1. pt. 1. *yai yai yai yai (?) nālunaxŕivan*
nunaŕyum ima aŕoteŕyud-u
- Refrain. *ya yi yai yai yai ya*
i yai yi yai yai ya
ya yi yai yai yai ya qa
ya yi yai yai yai ye
- Connective. *yai yai*

¹ i.e. the man with whom I exchange wives.

² The frame of the kayak was not transported back to the maker's home in Prince Albert sound and in consequence was never covered with sealskins. The song was apparently composed by a man who had journeyed south to the mainland for wood.

- Verse 1. pt. 2. *komaγγuyaluka qileqtiliγγyut*
umiyμαγαγlun nālunaxγayivan
 (Refrain and Connective)
- Verse 2. pt. 1. *yai ye yai ya nālunaxγayivan*
tcikγγyūm ima aγoteγγyul'u
 (Refrain and Connective)
- Verse 2. pt. 2. *tupiγγal'i ima nālunit'aini*
aγtuayγyaynnun nālunaxγayivan
 (Refrain and Connective, adding *he he he he* at the end of the first line)
- Verse 3. pt. 1. *yai ye yai ya nālunaxγayivan*
ai — ai ya piciaγγyul'i qatγimi uv'ani
 (Refrain and Connective)
- Verse 3. pt. 2. *qatγimi unima nālunit'aini*
piciaγγyūn ima tainiqcat'u nālunixγayivan
 (Refrain and Connective)
- Verse 4. pt. 1. *yai yi yai ya cātqeyataγiva*
aγtuyamn'n ima cātqeyataγiva
 (Refrain and Connective)
- Verse 4. pt. 2. *yai ya eqālūt'uni cāt —*

Translation

- Verse 1. pt. 1. He does not know at all how to get them,
 Of the land the game.
- Verse 1. pt. 2. Animals with warble-flies [caribou], animals with antlers,
 Musk-oxen he does not know at all how to get them.
- Verse 2. pt. 1. He does not know at all how to get them,
 Of the ice the game.
- Verse 2. pt. 2. The sealers they are not ignorant how to get them.
 To the big seal-holes he does not know at all [how to reach].
- Verse 3. pt. 1. He does not know them at all,
 The dance-songs in the dance-house here.
- Verse 3. pt. 2. In the dance-house they are not ignorant of them.
 The songs and the words for them he does not know at all.
- Verse 4. pt. 1. It [the fish] passed right by it [the hook];
 From the fishing-hole it passed right by it.

No. 9. RECORDS IV. C. 96B AND IV. C. 97

Dance Song (pisik), sung by *Kunana*, a *Kiluciktok* man

- Prelude *i ya hai ya*
- Verse 1. pt. 1. *ai yai yi ya*
civuyānalukpa uv'a
ai yei yai yai yi ya
tuc'iyutlaxaymmyuγo imnaima
cγit'um ima qilautaluk
- Refrain. *ai yai ya hai yai yai*
ya he yai yi ya qa
ye yi ya qa

- Verse 1. pt. 2. *qanoqli wαηa aulaniagp:ɣai yi ya*
ai ya qa'a
piluamniɣliuna unaima kulāη(naqpaktumik)
- Verse 2. pt. 1. *ai ya yi ya'a*
civuɣānalukpa w'a
ai ye yai yai yi yai
tuc'iyutɪɣaηmiyuɣo imnaima
qηalogan ima kātut-aɣlu
 (Refrain)
- Verse 2. pt. 2. *qanoqli wαηa aulaniagp:ɣai yi ya*
ai ya ha qa
ila'tuli ima-a unaima
qaiwunacuyneɣa aiɣuleɣmiɣapku
qai yei yai yai yi ya
iyneqcɪn'aɣiwuηa w'aniɫ nātceηmi w'ani
 (Refrain)
- Verse 3. pt. 1. *qanoqli wαηa aulaniagp:ɣai yi ya*
ai ya ha qa ai yai yi ya
civuɣānalukpa w'a
ai yei yai yai yi ya
tuc'iyutɪɣaηmiyuɣo imnaima
tamaɣcuiɪn ima wiutaɣlu
 (Refrain)
- Verse 3. pt. 2. *qanoqli wαηa aulaniagp:ɣai yi yā*
ai ya ha qa
ila'tuli una unaima
qaiwunacuyneɣa aiɣuleɣmiɣapku
ai ye yai yai yi ya
iyneqcɪn'aɣiwuηa w'aniɫ tupiɣmi w'ani
 (Refrain)
- Verse 4. pt. 1. *qanoqli wαηa aulaniagp:ɣai yi ya*
ai ya qa [e' e' e' e']

Translation

- Verse 1. pt. 1. It terrifies me here
 On hearing the loud sound, that one,
 Of *Singittoq's* drum.
- Verse 1. pt. 2. How I am I going to move about [in dancing]?
 A greater space than this one it being hard to find?
- Verse 2. pt. 1. It terrifies me here
 On hearing the loud sound, that one.
Qingalogan and *Katuttaq*.
- Verse 2. pt. 2. How I am I to move about?
 Just think. That thing,
 My lower circle of snow-blocks¹ I hardly know how to
 build it.
 I continue nevertheless without stopping. Here, too, on
 the floor here.
- Verse 3. pt. 1. How I am I to move about?
 It terrifies me here
 On hearing the loud sound, that one.
Tamarsuin and *Iviutaq*.

¹ i.e. for a snow-but.
 88540-27

- Verse 3. *en'uynul'i ivaiyait-uagtit'uni*
neqituyoc qaniganit'oc una
 (Refrain and Connective)
- Verse 4. *cuminagpai yai ye yai ya*
koiyayut'i catqunqaiyut'oc unai
 (Refrain and Connective)
- Verse 5. *neqyunmut'i uteyviyut-uagtit'uni*
koiyayut'i catqunqaiyut'oc unai
 (Refrain and Connective)
- Verse 6. *en'uynul'i ivaiyait-uagtit'uni*
ymn'iyti unai uylaiyayminiyi a
koiyayut'i catqunqaiyut'oc una
 (Refrain)
 (Spoken: *nuyut'oc*)

Translation

- Verse 1. ? ?
- Refrain. What is he doing, he.
- Verse 2. ? it carried me back,
 The ice, to a place far behind me.
- Verse 3. To people, while they kept stealing [his property]
 There is plenty of meat [?]
- Verse 4. What is he doing?
Koiyaruk had no knife, he.
- Verse 5. To game, while it actually returned towards him,
Koiyaruk had no knife, he.
- Verse 6. To people while they kept stealing [his property]
 He himself, he, at his going to visit them [?]
Koiyaruk had no knife, he.
 (Spoken: It is finished.)

No. 12. RECORD IV. C. 46)

An Old Dance Song (pisik), sung by *Utoqeq*, a Coppermine river woman

- Verse 1. pt. 1. *atauna qai cucuinagpa qa*
piqoyualeqi natcixaqtoyo imna qai
- Refrain. *atauna qai ya qai ye ya i ya qai ye yai ya qai*
e yai ya a qa qai ya i ya a qa qai
- Connective. *ya qai ya*
- Verse 1. pt. 2. *imakaleqi atayyuavuko*
tiyugtayamnuka auqtuybqpa qai
- Refrain II. *atauna qai ya qai ye yai ya qai ye yai ya*
- Connective. *ai ya*
- Verse 1. pt. 3. *cucicutaymiyama ymigtacn'ag'una*
atauna qai ai ye yai ya qa qai
- Refrain III. *atauna qai ya qai ye yai ya qai ye yai ya*
e yai ya a qa qai he
- Verse 2. pt. 1. *atauna qai cucuinagpa qa*
aymayiayuk qa eqalukxagtoyo imna
 (Refrain I and Connective)

- Verse 2. pt. 2. *imakaliagiaq atγγyuavuko*
tialγamnuko neqigtutγga qai
 (Refrain II and Connective)
- Verse 2. pt. 3. *cucuicutaymiγama γymiqtaqc:n'aq'una*

Translation

- Verse 1. pt. 1. Lo, he, what does he not do?
Pigoyuaq catches many seals.
- Verse 1. pt. 2. Indeed our hands,
 When we two ate liver, it covered them with blood.
- Verse 1. pt. 3. Because I never could catch any [seals] I went away at
 last alone.
 Lo, he
- Verse 2. pt. 1. Lo, he, what does he not do?
Angmagiaryuk catches many fish.
- Verse 2. pt. 2. Indeed out two hands,
 When we split fish for drying, it provided plenty of food
 [?]
- Verse 2. pt. 3. Because I never could catch any [fish] I went away at
 last alone.

NO. 13. RECORD IV. C. 91

Old Dance Song (pisik), sung by *Nāneγoaq*, a Coppermine river man

- Verse 1. pt. 1. *kia kia una pin'εγlukuat'i*
qatγoγayyuk ilicaqpiγo
- Refrain I. *ai yai yai yai yai yaγi ya qai yai ye ye*
ai qai ya qa
- Connective 1. *i ya qai ya*
- Verse 1. pt. 2. *qiyaloqat'uga qiyagcanuvtu*
pin'εγlukuat'i ilicaqpiγo
- Refrain II. *ai yai yai yai yai yaγi ya qai yai ye*
- Connective 2. *ai ya*
- Verse 1. pt. 3. *pin'εγlukcγtiuni ilicaγminavaγa kipotikca una*
- Refrain III. *ai yai yai yai yai ya*
ai yai yai yai yai yaγi ya ai yai ye ye
- Connective 3. *ai i ya qa i ya hai ya*
- Verse 2. pt. 1. *[kia] cumunkia uwa picuk'āluaqpiḱ*
tunumun camuḡa qaytinaqcuyḡnaḡa
 (Refrain I and Connective 1)
- Verse 2. pt. 2. *ilun'uaγali qaqcalina*
itkin'acuyḡnaγo minγoqcaγinaqpiḱ
 (Refrain II and Connective 2)
- Verse 2. pt. 3. *kaiyutayyuaḱ'i nanγoteγyuayina ciwuyayinaqcuyḡo*
 (Refrain III and Connective 3)
- Verse 3. pt. 1. *cumunkia uwa picuk'āluaqpiḱ*
kivannmun camuḡa qaytinaqcuyḡnaḡa
 (Refrain I and Connective 1)

- Verse 3. pt. 2. *aḡnaḡituat'i tikiḡaḡcuḡnaḡit*
kivānmun camuḡa minḡoḡcaḡinaḡpik
 (Refrain II and Connective 2)
- Verse 3. pt. 3. *civutuyuyuat'i taineḡlyuaḡina civuḡaḡinaḡcuḡo*
 (Refrain III and Connective 3)
- Verse 4. pt. 1. *cumunkia w'a piḡuk'āluḡapik*
kivānmun camuḡa ḡaḡliḡnaḡcuḡnana
 (Refrain I and Connective 1)
- Verse 4. pt. 2. *icaḡuit-ul'i tikiḡaḡcuḡnaḡ*
kivānmun camuḡa minḡoḡcaḡinaḡpik
 (Refrain II and Connective 2)
- Verse 4. pt. 3. *niḡatceḡiaḡcaḡa naḡyitceḡiaḡcaḡa*
civuḡaḡinaḡcuḡo
 (Refrain III)

Translation

- Verse 1. pt. 1. Whose, whose this his mistake?
 The song I am learning it.
- Verse 1. pt. 2. *Qingalogana's* and *Qingagsanuk's*
 Their mistake I am learning it.
- Verse 1. pt. 3. Even this mistake I am trying to learn it too, the word
 he substituted, that one.
- Verse 2. pt. 1. Whither, pray, here am I to walk however?
 To the north down hither I not seeming to draw near.
- Verse 2. pt. 2. My dear little relative *Qagsalina*,
 Not having reached him I have become weary.
- Verse 2. pt. 3. *Kaiyutaryuaq* his heavy crushing,¹ he being a savage man.
- Verse 3. pt. 1. Whither, pray, here am I to walk however?
 Eastward down hither I not seeming to draw near.
- Verse 3. pt. 2. Beautiful women, I not seeming to reach them,
 Eastward down hither I have become weary.
- Verse 3. pt. 3. *Sivutuyuyuaq* his big words, he being a savage man.
- Verse 4. pt. 1. Whither, pray, here am I to walk however?
 Eastward down hither I not seeming to draw near.
- Verse 4. pt. 2. *Isaruittoq* I not seeming to reach²
 Eastward down hither I have become weary.
- Verse 4. pt. 3. I am likely to make him angry, I am likely to make him
 break something, he being a savage man.

No. 14. RECORD IV. C. 95B

Dance Song (pisik), incomplete, sung by *Uloqcaq*, a *Kiluciktok* man

- Verse 1. pt. 1. *yai yai yai ya icumavak'āluḡapik*
kivānmūt'i camuḡa icumavak'āluḡapik
- Refrain I. *yai ya yi yai yai ya hai yai ya*
yai ya yi yai yai yai yi ya i ya ha
ai ya
- Connective. *ya hai ya*

¹ *Kaiyutaryuaq* threw his wife down and stamped on her.

² The word in the text would mean "he not seeming to reach," but it seems probable that the first person ending has been dropped on account of the music.

- Verse 1. pt. 2. *takonacutuaynay'a kivał'in in'uani*
takonacutuaynay'a kivał'ynun cāvianik
- Refrain II *yai ya yi yai yai ya qai yai yai hai*
- Verse 1. pt. 3. *takoyunaitpak'ama imäluay'in'aguya kivænmut'i can'ama*
- Refrain III. *yai ya yi yai ya yai yai yi yai ya*
yai ya yi yai ya yai ya yi yai ya
yai ya yi yai yai ya hai yai ya hai
yai ya yi yai yai hi ai yi ya hi ya
ai ya ha
- Connective. *i ya hai ya*
- Verse 2. pt. 1. *yai ya yi yai ya ic'umavak'äluagpak*
kilumut'i camuya ic'umavak'äluagpak
 (Refrain I and Connective)
- Verse 2. pt. 2. *ya hai ya*
takonacutuaynay'a kiluciktok umuymani
takonacutuaynaya kiluciktok kânuyan'ylu
 (Refrain II).
- Verse 2. pt. 3. *takoyunaitpak'ama imäluay'in'aguya kilumut'i can'ama*
 (Refrain III and Connective)
- Verse 3. pt. 1. *i yai ya yi yai ya ic'umavak'äluagpak*
uwanmut'i camuya ic'umavak'äluagpak
 (Refrain I and Connective)
- Verse 3. pt. 2. *takonacutuaynaya uwał'nyum qeyuani*
takonacutuaynaya uwał'nyum kil'yan'ylu
 (Refrain II)
- Verse 3. pt. 3. *takoyunaitpak'ama imäluay'in'aguya*
uwanmut'i can'ama
 (Refrain III and Connective)
- Verse 4. pt. 1. *yai ya yi yai ya ic'umavak'äluagpak*
tunumut'i camuya ic'umavak'äluagpak
 (Refrain I)

Translation

- Verse 1. pt. 1. Although I was earnestly expecting [them],
 Eastward, down thither, although I was earnestly expect-
 ing [them],
- Verse 1. pt. 2. They were not actually visible to me, the farthest east,
 its inhabitants;
 They were not actually visible to me, the far eastern
 people, their knives.
- Verse 1. pt. 3. Though I could not see them I was filled with thoughts
 of them, to the east when I turned.
- Verse 2. pt. 1. Although I was earnestly expecting [them],
 Southward, down thither, although I was earnestly expect-
 ing [them],
- Verse 2. pt. 2. They were not actually visible to me, *Kilusiktok* its
 musk-oxen;
 They were not actually visible to me, its copper too.
- Verse 2. pt. 3. Though I could not see them I was filled with thoughts
 of them, southward when I turned.

- Verse 3. pt. 1. Although I was earnestly expecting [them],
Westward, down thither, although I was earnestly ex-
pecting [them],
- Verse 3. pt. 2. They were not actually visible to me, the western people
their wood;
They were not actually visible to me, the western people
their mammoths¹.
- Verse 3. pt. 3. Although I could not see them I was filled with thoughts
of them, westward when I turned.
- Verse 4. pt. 1. Although I was earnestly expecting [them],
Northward, down thither, although I was earnestly ex-
pecting [them],
- [Verse 4. pt. 2.² They were not actually visible to me, the northern people
their polar bears;
They were not actually visible to me, the northern people
their seals.
- Verse 4. pt. 3. Although I could not see them I was filled with thoughts
of them, northward when I turned.]

No. 15. RECORD IV. C. 73B

Dance Song (pisik), composed by the singer's father. Sung by *Kexutik*, a
Dolphin and Union strait's man

- Prelude. *kanai ya kanai ye ye yaḡa*
kanai ya kanai ye ye e ya kanai ya
e yaḡa
- Connective.
- Verse 1. *kanaiya aiḡuleḡḡaḡmiḡiḡaḡa*
komaḡua aiḡuleḡḡaḡmiḡiḡa kanai ya
(Connective)
- Verse 2. *ḡicikcimni nalaḡniyaḡaḡaḡa*
komaḡua aiḡuḡivaḡmiḡiḡa kanai ya
(Connective)
- Verse 3. *kanaiya aiḡuḡivaḡmiḡiḡaḡa*
ḡaiḡuat in aiḡuḡivaḡmiḡiḡa kanai ya
(Connective)
- Verse 4. *cān'ekḡaḡmi ḡadvekniaḡaḡaḡa*
komaḡua aiḡuleḡḡaḡmiḡiḡa kanai ya
[*hu hu hu hu hu*]
(Connective)
- Verse 5. (a prelude
or interlude). *kanaiya kanaiye ye yaḡa*
kanaiya kanaiye ye ye kanai ye
(Connective)
- Verse 6. *kanaiya aiḡuleḡḡaḡmiḡiḡaḡa*
miḡneḡia aiḡuleḡḡaḡmiḡiḡa kanai ya
(Connective)
- Verse 7. *ḡaḡyugcamnik ḡadvekniaḡaḡaḡa*
miḡneḡia aiḡuleḡḡaḡmiḡiḡa kanai ya
(Connective)

¹ Mammoth ivory is found in the Mackenzie delta and westward. The natives ascribe it to a somewhat fabulous monster which they call *kiliḡvak*.

² The remainder of the song, as obtained from another native.

- Verse 8. *kanaiya kanai ye ye yaya*
kanaiya kanaiye ye ye kanayai ya
 (Connective)
- Verse 9. *kanaiya aiyuḷeqpaḡmiḡiyaya*
qiyḡiyaluk qaqoqtuaḡyumuḡa kanayai ya
 (Connective)
- Verse 10. *kanaiya aiyuḡivayḡmiḡiyaya*
inuyalḡ aiyuḡivayḡmiḡiyaya kanayai ya
 (Connective)
- Verse 11. *inuyḡnūt'i aulalixḡayiman*

Translation

- Verse 1. I did not know how to secure it;
 The caribou I did not know how to secure it.
- Verse 2. With my bow I tried to kill it.
 The caribou I did not know how to secure it.
- Verse 3. I did not know how to secure it;
 The seal I did not know how to secure it.
- Verse 4. With my big weapon [harpoon] I tried to pull it up.
 The caribou I did not know how to secure it.
- Verse 5.
- Verse 6. I did not know how to secure it;
 The fish I did not know how to secure it.
- Verse 7. With a fish-hook I tried to pull it up.
 The fish I did not know how to secure it.
- Verse 8.
- Verse 9. I did not know how to secure it;
 The dog, a white bear it chased.
- Verse 10. I did not know anything of him;
 The man I did not know anything of him.
- Verse 11. Towards the people when he departed altogether.

No. 16. RECORD IV. C. 25D

Dance Song (pisik), composed by the singer's father [unfinished]. Sung by
Ciniciaq, a Puwtiq man

- Prelude. *ai ya*
avai yai yai ya
avai ye avai yai yai ya ya
- Refrain I. *avai ye yai yai yai ye*
- Connective. *i yai ya*
- Verse 1. *avaiya aciḡiyḡnilaya*
atimnili nwtlixḡamḡymanlu
 (Refrain I and Connective)
- Verse 2. *qaiyuyavti upaiyayḡmḡmḡayale*
atimnili aciḡiyḡnilayale
 (Refrain I and Connective)

- Verse 3. *cānektaya nikaḡinaqtit-uyo*
gulimut-i aḡicixamimaya
- Refrain II. *avai ye ya he he*
 (Connective)
- Verse 4. *avaiya aciḡinilaḡa*
komaḡua aciḡinilaḡalu
 (Refrain I and Connective)
- Verse 5. *tauḡātın naḡtiyammimayunlu*
komaḡua aciḡinilaḡalu
 (Refrain I and Connective)
- Verse 6. *avaiya aciḡinilaḡai ya*
nāḡyulıḡli ḡailixamimalu
 (Refrain I and Connective)
- Verse 7. *yai ya*
tālumnima nahḡnıxḡaqtit-uya
nāḡyulıḡli ḡailixamimalu
 (Refrain I)

Translation

- Verse 1. Over there I could think of nothing else.
 Beneath me, when it breathed loudly through the water,
- Verse 2. The broth-provider [seal] when it was going to rush up
 to me,
 Beneath me, I could think of nothing else.
- Verse 3. The thing I made [harpoon] while I had to devote all my
 attention to it,
 Upwards and downwards when it pulled me strongly.
- Verse 4. Over there I could think of nothing else.
 The grub animal [caribou], I could think of nothing else.
- Verse 5. [My] fellow-countrymen they went to lay low the caribou.
 The caribou, I could think of nothing else.
- Verse 6. Over there I could think of nothing else.
 The antlered [caribou] when it began to come to me,
- Verse 7. In my pit thus while I lay listening intently;
 The antlered [caribou] when it began to come to me.

No. 17. RECORD IV. C. 87

Dance Song (pisik), sung by *Kexutık*, an *Akuliakatak* man

- Prelude. *ye yei ya i yai yai ya*
ye yei ya i yai yai ya
- Refrain. *ye yei ye yai yai ya*
yai yai yai
i yai yai yai yai yai yai ya yai yai ye
- Connective. *i yai ya*
- Verse 1. pt. 1. *yai yai ya-a i yai yai ya*
ıḡluayyuptıḡni ḡocunıvaktıḡa
 (Refrain and Connective)

- Verse 1. pt. 2. *cilalivut qayma qocuyint'uni*
iyuaqyuptiyi qocun'ivaktuna
 (Refrain and Connective)
- Verse 2. pt. 1. *cilalivut ma — maq'qpalivuna*
 (incorrect) *qay — naulaqmik uqculik — man'a*
- Verse 2. pt. 1. *yai yai ya-ai ya yai ya*
 (correct) *tupaqyuptiyi qocun'ivaktuna*
 (Refrain and Connective)
- Verse 2. pt. 2. *avak'ivut qayma qocuyint'uni*
tupaqyuptiyi qocun'ivaktuna
 (Refrain and Connective)

Translation

- Verse 1. pt. 1. In our house I sit constantly crouched up [from cold].
- Verse 1. pt. 2. The people outside of [beyond] us now, they do not sit crouched up;
 In our house I sit constantly crouched up.
- Verse 2. pt. 1. The people outside of us—let me stand up again—
 (incorrect) With a harpoon—a seal—no
- Verse 2. pt. 1. In our house I sit constantly crouched up.
 (correct)
- Verse 2. pt. 2. The people west of us now, they do not sit crouched up;
 In our tent I sit constantly crouched up.

No. 18. RECORD IV. C. 56

Dance Song (pisik), composed by *Ikpakhuaq*, sung by *Avyana*, a *Puvlitq* man. Cf. No. 40 (IV. C. 26) and No. 22. (IV. C. 76), where other renderings of the same song are given.

- Prelude. *ye he ye ye yi yan e ya qaya*
ai ye yi yai yaya
- Refrain. *e yai yai yai i i ya qai yaya*
i ye yai yai yai yai yai ya
- Connective. *e yaya*
- Verse 1. pt. 1. *nakimiyuna qaileyaq'inaqtuno*
ai yei yai yaya
qileqtiliaqyuk tuleyavaqtunini
 (Refrain—2nd line only—and Connective)
- Verse 1. pt. 2. *uaya iman iyicuaqpaktunyo*
ai yei yai yaya
qayyuaqyualu ipiyeyanapkuluno
 (Refrain—2nd line only—and Connective)
- Verse 2. pt. 1. *nakimiyuna qaileyaq'inaqtuno*
ai yei yai yaya
katainaluk tuleyavaqtuniyi
 (Refrain—2nd line only—and Connective)
- Verse 2. pt. 2. *uaya iman piyumatqaqtuniyi*
ai yei yai yaya
punuaqyualu ipiyeyanapkuluno
 (Refrain—2nd line only—and Connective)

- Verse 3. pt. 1. *cuminmiruna qaileyay'inaqtuno*
ai ye yi yai yana
cunicytuyayyuk paliyyuatqaqtuniyi
 (Refrain—2nd line only—and Connective)
- Verse 3. pt. 2. *uvana imay auniyätqaqtunniyi*
ai yei yai yana
auyaylu camna ipi'yeyan:na'yuluno
 (Refrain—2nd line only)

Translation

- Verse 1. pt. 1. Whence pray have they always come,
 The bull caribou stamping hard on the ground [?].
- Verse 1. pt. 2. I then watching eagerly for it,
 The arrow too because I did not want to let it fly.
- Verse 2. pt. 1. Whence pray have they always come,
Katainaluk stamping hard on the ground?
- Verse 2. pt. 2. I then after having a desire to do it [to go],
 The big dog too I did not want to let it loose.
- Verse 3. pt. 1. Whence pray have they always come?
 The sickness after withering me up,
- Verse 3. pt. 2. I then in my weakened condition,
 My blood too down here it [sickness] not wishing to leave
 it.

No. 19. RECORD IV. C. 92A

Dance Song (pisik), sung by *Avakan'a*, a Dolphin and Union strait boy about 12 years of age. Song composed by his mother, *Apat'oq*

- Prelude. *ai ye ye ya ye ye ye ya*
ai ye ye ye ya ye ye ya qa
- Refrain. *ai ye ye ye ye ya*
ai yai ye ye ya
- Connective. *i ye i ye*
- Verse 1. pt. 1. *ai ye ye ye kăcayataqpik*
napaqtoq una kăcayataqpik
 (Refrain and Connective)
- Verse 1. pt. 2
 (or Verse 2). *căviriŋotiŋa tiŋulayapku*
puŋutakcayyuk inilayami qovianaŋivvq
 (Refrain and Connective)
- Verse 2. pt. 1
 (or Verse 3). *ai ye ye ye tuc'aneqcaqpaktun*
uativulima tuc'aneqcaqpaktun
 (Refrain and Connective)
- Verse 2. pt. 2.
 (or Verse 4) *qaqçqtul:ŋmł'i nunaqapka'mik*
uativulima tuc'aneqcaqpaktun
 (Refrain and Connective)
- Verse 3. pt. 1
 (or Verse 5). *ai ye ye ye tuc'aneqcaqpaktun*
kivativulima tuc'aneqcaqpaktun oqayyuamaktut
 (Refrain and Connective)

- Verse 3. pt. 2
(or Verse 6). *auyalıymıtı nunaqapāk'amık*
kivativulima tuc'aneqcapaktun
(Refrain and Connective)
- Verse 4. pt. 1
(or Verse 7). *aneɣnelima aneɣneqɣuninaqilaqtuni*
neqıqazapāk'avın tuc'aneqcapaktun
(Refrain and Connective)
- Verse 4. pt. 2
(or Verse 8). *ai ye ye ye qovianaɣıvıç*
(Spoken: *nuyun'aq'ıç ıla'*)

Translation

- Verse 1. pt. 1. I kept felling
The tree, that one, I kept felling.
- Verse 1. pt. 2. My whittling knife when I took hold of it,
A thing to serve as a platter, when it was finished, it was
a joyful sight.
- Verse 2. pt. 1. They think they hear,
The people west of us they think they hear
- Verse 2. pt. 2. White [bears] that they are numerous in the land;
The people west of us they think they hear.
- Verse 3. pt. 1. They think they hear,
The people east of us they think they hear, the people
who are great talkers,
- Verse 3. pt. 2. Warm-blooded animals [musk-oxen ?] that they are num-
erous in the land;
The people east of us they think they hear.
- Verse 4. pt. 1. Breathing, being something like breathing [?]
That you possess plenty of food they think they hear.
- Verse 4. pt. 2. It is a source of pleasure
(Spoken: It is in a state of completion, yes indeed)

No. 20. RECORD IV. C. 60

Dance Song (pisik), sung by *Täptuna*, a Coppermine river man

- Prelude. *yai ye yi ya ai yai yai ya*
yei ye yi ya ye yei yei ya
- Refrain. *yei ye yi ya yai yai ye yi ya yi ya*
- Connective. *i yai yai*
- Verse 1. pt. 1. *i ya yei ye yi ya aiyumivaktunai ya*
nätceqcutunul'i aiyumivaktuna ai yai
(Refrain and Connective)
- Verse 1. pt. 2. *i ya ugculıyyutı aiyuleppak'apkın*
nätceqcutunul'i aiyumivaktuna
(Refrain and Connective)
- Verse 2. pt. 1. *i yai yai ya yi yai aiyumivaktuna*
pıcıkıktunul'i aiyumivaktuna
(Refrain and Connective)
- Verse 2. pt. 2. omitted ?
- Verse 3. pt. 1. *i yai yai ya yi yai aiyumivaktuna*
qayätıqtunul'i aiyumivaktuna
(Refrain and Connective)

- Verse 3. pt. 2. *i yai nəyalɣyul'i aiyləqpak'əpkin*
qayätqigtunul'i aiyumivaktuya
 (Refrain and Connective)
- Verse 4. pt. 1. *i yai ye yi yai aiyumivaktuya*
eqälukcuktunun aiyumivaktuya
 (Refrain and Connective)
- Verse 4. pt. 1. *i yai ye yi yai aiyumivaktuya*
 (repeated). *eqälukcuktunun aiyumivaktuya*
- Verse 4. pt. 2. *i yai yai yai — miyneɣiyanima aiyləqpak'əpkin*
eqälukcuktunun aiyumivaktuya
 (Refrain and Connective)
- Verse 5. pt. 1. *i yai yai ye yi yai aiyumivaktuya*
numiyuktunul'i aiyumivaktuya
 (Refrain and Connective)
- Verse 5. pt. 2. *ya ya piciayyul'i näluleqpak'əpkin*
numiyuktunul'i aiyumivaktuya
 (Refrain and Connective)
- Verse 6. pt. 1. *i yai yai ya yi yai aiyumivaktuya*
uqilaiyunul'i aiyumivaktuya
 (Refrain and Connective)
- Verse 6. pt. 2. *i ya niyuak'ali aqtuleqpak'əpkin*
uqilaiyunul'i aiyumivaktuya
 (Refrain)

Translation

- Verse 1. pt. 1. I am quite unable
 To capture seals as they do, I am quite unable.
- Verse 1. pt. 2. Animals with blubber [seals] since I do not know how to
 capture,
 To capture seals as they do I am quite unable.
- Verse 2. pt. 1. I am quite unable
 To shoot as they do, I am quite unable.
- Verse 3. pt. 1. I am quite unable,
 A fine kayak such as they have I am quite unable to
 obtain.
- Verse 3. pt. 2. Animals that have fawns since I cannot obtain them,
 A fine kayak such as they have I am quite unable to
 obtain.
- Verse 4. pt. 1. I am quite unable
 To capture fish as they do, I am quite unable.
- Verse 4. pt. 2. Small fish since I cannot capture them,
 To capture fish as they do I am quite unable.
- Verse 5. pt. 1. I am quite unable
 To dance as they do, I am quite unable.
- Verse 5. pt. 2. Dance songs since I do not know them at all,
 To dance as they do I am quite unable.
- Verse 6. pt. 1. I am quite unable
 To be swift-footed as they are, I am quite unable.
- Verse 6. pt. 2. My big knees since they are heavy on me,
 To be swift-footed as they are, I am quite unable.

No. 21. RECORD IV. C. 57

Dance Song (pisik), sung by *Aḡwḡana*, a Coppermine river man

- Prelude. *ai yai ya ai ya qa-ai yei ya*
ai ya qa hai ya
- Refrain I. *hai yai yai ya qai ya*
ai yai ya hai yai ya qi ya
a qa qai ya qa
- Connective 1. *i ya qai ya*
- Connective 2. *ai yei ya*
- Verse 1. pt. 1. *nālunaḡlukpa-a*
picicaḡyuk nālunaḡlukpa
 (Refrain I and Connective 1)
- Verse 1. pt. 2. *cilalivut*i* piciluleḡmata*
picicaḡyuk nālunaḡlukpa
- Refrain II. *hai yai yai ya qai ya*
hai yai ya ai yei ya qai ya
- Connective 2 + *ai yei ya qai ya*
- Interlude. *nāluleḡpakcuḡoni ililicaḡminava [hú hú hú hú]*
 (Connective 2)
- Verse 2. pt. 1. *itqaḡtuaḡlaḡo*
uḡyuktaḡyua itqaḡacaḡlaḡo
 (Refrain I and Connective 1)
- Verse 2. pt. 2. *tcikumi camani iḡavakcaḡa*
tcikunaymilu nālauḡḡaḡḡaḡa
 (Refrain II and Connective 2+)
- Verse 3. pt. 1. ? *nāluleḡpakcuḡoni unataḡivaḡa*
apkutitqaḡituaymana i yai ya [hú hú]
 (Prelude, Refrain I, Connective 1)
- Verse 3. pt. 2. ? *i yai ya itqaḡtuaḡlaḡo*
nānuktaḡyua itqaḡacaḡlaḡo
 (Refrain I and Connective 1)
- Verse 4. pt. 1. ? *tcikumi camani picuavakama*
tcikunaymilu takolḡataḡtaḡa
 (Refrain II and Connective 2)
- Verse ? *eqciḡinaḡtuḡoni unataḡivaḡa*
picikcaḡayituayman [hú hú hú hú]
 (Connective 2)
- Verse ? *ai yai ya itqaḡtuaḡlaḡo*
eqāluaḡyuk taḡeomi ima
 (Refrain I and Connective 1)
- Verse ? *tācin*i* camani aiḡuleḡpakapkat hai ya*
mayuktaḡyuitu itqaḡacaḡlaḡin
 (Refrain II and Connective 2)
- Interlude₂? *aiḡuleḡpakcuḡoninḡ (?) qopqaḡtaḡa —*

Translation

- Verse 1. pt. 1. Does he not know,
 Something that will serve as a dance-song does he not
 know?

- Verse 1. pt. 2. The people beyond us since they are going to compose
dance-songs,
Something that will serve as a dance-song does he not
know?
- Interlude. Seeing that I do not know it at all I am going to learn it.
- Verse 2. pt. 1. Let me just recall it,
A big bearded seal let me keep thinking of it.
- Verse 2. pt. 2. On the ice down here I kept searching for it,
And on the mere ice I went straight to it.
- Verse 3. pt. 1 ? Seeing that I do not know it [song] at all—I struck it [the
seal]
When there was really no means of approaching it.
- Verse 3. pt. 2 ? Let me just recall it,
A big white bear let me keep thinking of it.
- Verse 4. pt. 1 ? On the ice down here when I kept walking,
Even on mere ice I kept seeing it.
- Verse ? Though afraid of it I struck it,
Since there was no bow to hand.
- Verse ? Let me just recall it,
A big fish in the sea.
- Verse ? In the lakes down here since I did not know at all how
to catch them,
The fish that were migrating up-stream too let me recall
them.
- Interlude ? Not knowing at all how to capture them I tried to spear
them.

No. 22. RECORD IV. C. 76

Dance Song (pisik), composed and sung by *Ikpakhuaq*, a *Puvlitq* man. Other
versions, by other singers, are given in Nos. 40 and 18.

- Prelude. *ye e ye ye yaŋ e ya qaya*
ai ye yai yaŋa
e yaŋi yaŋai yaŋi yai ya qai yaŋa
- Refrain. *i ye yaŋ ai yaŋ ai ye yi (yai ya)*
(Spoken: *kālātunuyama ila mikciyman*)
- Connective. *e yaŋa*
- Verse 1. pt. 1. *cumiŋmiŋuna qaileyaŋinaqtuŋo*
ai ye yi yai yaŋa
qileqtiliaŋyuk tuleyaqaqtunuyi
(Refrain and Connective)
- Verse 1. pt. 2. *uwaŋa maŋ iyicuagpaktuŋuŋo*
ai ye yi yai yaŋa
qaŋyuaŋyuaŋlu ipiŋeyanapkulunŋo
(Refrain)
- Interlude. *e yaŋi yaŋai yaŋi yai ya qai yaŋa*
(Connective)
- Verse 2. pt. 1. *nakiŋmiŋuna qaileyaŋinaqtuŋo*
ai ye yi yai yaŋa
kātainaluk tuleyaqaqtunuyi
(Refrain and Connective)

- Verse 2. pt. 2. *e yaŋa*
uwaŋa imay piyumätqaqluŋo
ai ye yi yai yaŋa
punŋuaŋyuaŋlu ipiŋeyaninapkuluŋo
 (Refrain and Connective)
- Verse 3. pt. 1. *nakinmiŋuna qaileyaninaqtuŋo*
ai ye yai yaŋa
cuniŋtuŋaŋyuk paliŋyuatqaqtuninŋi
 (Refrain and Connective)
- Verse 3. pt. 2. *uwaŋa imay auniŋätqaqtumninŋi*
ai ye yi yai yaŋa
auŋaŋlu camna ipiŋeyaninaŋuluŋo
 (Refrain—*hú hú hú*)

Translation

(Spoken: Because I have a bad cough indeed it [my voice] is low.)

- Verse 1. pt. 1. Whence pray have they always come?
 The bull caribou stamping hard on the ground.
- Verse 1. pt. 2. I then watching eagerly for it,
 The arrow too because I did not want to let it fly.
- Verse 2. pt. 1. Whence pray have they always come?
Katainaluk stamping hard on the ground.
- Verse 2. pt. 2. I then having a desire to do it [to go],
 The big dog too I did not want to let it loose.
- Verse 3. pt. 1. Whence pray have they always come?
 The sickness, after withering me up,
- Verse 3. pt. 2. I then in my weakened condition,
 My blood too down here it [sickness] not wishing to leave it.

No. 23. RECORD IV. C. 42

Dance Song (pisik), sung by *Anwŋana*, a *Puvlitq* Eskimo man

- Prelude. *ye yeŋi ai ye ki ya qa ye ye ki ai ye ya qaiŋi*
e yai ya qai yai yai ya yi yai ai yai ya ye i ya qai ya
- Refrain. *ye ye ki hai yai yai ye*
yai ye yai yai ya qai yai yai i ya qai ya
yai ya a qa ye yai ye qa qai
- Connective. *i ya qai ya*
- Verse 1. *qanoq capkwa piŋacuayacukpiki a ki ya qa qai ya*
mitqulŋŋi piŋacuayacukpiki camaninŋi nunami camani ki
 (Refrain and Connective)
- Verse 2. *ulaŋyag qaŋyuniŋitanik ye yeŋi yai ye ya qaya i ya qa*
[naŋ-] mitqulŋŋi piŋacuayacukpiki camaninŋi nunami
camani ki
 (Refrain, 1st line only)
- Verse 3. *qaŋyuniŋitanik nauŋyulŋŋituaqpaŋa naŋyulŋyuat-i*
camna yai yeŋinŋi yai ye yaŋa

Translation

- Verse 1. How these am I going to obtain instead,
A pair of caribou-fur stockings am I going to obtain instead, down here, on the land down here.
- Verse 2. *Ulauiyaq*, with arrows not his [?]
A pair of stockings am I going to obtain instead, down here, on the land down here.
- Verse 3. With arrows not his [?] I simply transfixed it, the one with large antlers.
Down here

No. 24. RECORD IV. C. 50B

Dance Song (pisik), sung by *Kaiyaayuk*, a Coppermine river man

- Verse 1. pt. 1. *ālnaqpain ai yai yi ya ai ya*
apqaliḡayuk numilixḡami takoḡaneḡlq'a
- Refrain. *ālnaqpain ai yai ya qai*
i yai yai yai yai yi ya qa
i yai yai yai yai yi yai yai yai ya
a qai i ya
- Connective. *i yai ya*
- Verse 1. pt. 2. *qatḡmi capkwa haiyuyaxuyt ai*
numilixḡami takoḡaneḡlq'a
(Refrain and Connective)
- Verse 2. pt. 1. *ālnaqpain i yai yi ya qai*
aviaḡayun numilixḡami ai ya
(Refrain and Connective)
- Verse 2. pt. 2. *tucaḡiān capkwa haiyuyaxuyt ai*
numilixḡami takoḡaneḡlq'a
(Refrain—beginning only)

Translation

- Verse 1. pt. 1. ? ?
Apqaligaryuk, when he began to dance vigorously, he looked splendid.
- Verse 1. pt. 2. In the dance-house these people, as he danced around them,
When he began to dance vigorously he looked splendid.
- Verse 2. pt. 1. ? ?
Aviaraq, when he began to dance vigorously,
- Verse 2. pt. 2. The listeners, these people, as he danced around them,
When he began to dance vigorously he looked splendid.

Dance Song (pisik), sung by *Niptanâtciag*, a Coppermine river woman

- Verse 1. pt. 1. *i yaγ ai yi ya qovianaγivwq*
mihneγiaqciun aulaxγaγaneγi ya
ai ye yai ya
- Refrain. *i yaγ ai ye yaγi ya*
ai ye yaγi yaγ i yai ya
- Connective. *i yai ya*
- Verse 1. pt. 2. *ni* (Spoken: *ulamninuktaγapku*)
mihneγiaqciun ciagtuxγaγami
mihneγiyamiγtu qutvekciγaγivwq i ya
i yai ye yai ya
 (Refrain and Connective)
- Verse 2. pt. 1. *i yai ai yi ya qovianaγivwq*
komaγoaqciun aulaxγaγaneγi ya
ai ye yai ya
 (Refrain and Connective)
- Verse 2. pt. 2. *komaγoaqciun aulaxγaγami*
komaγoaqciun nalaqciγaγivwq i ya
é hé (Connective.)
- Verse 3. pt. 1. *i ya ai yi ya qovianaγivwq*
qaiyuagciut-i nihyaγaneγi ya
ai ye yai ya
 (Refrain and Connective)
- Verse 3. pt. 1
 (repeated with a
 modification). *i yai ai yi ya qovianaγivwq*
qaiyuagciut-i ciagtuxγaγaneγi ya
ai ye yai ya i ya
 (Refrain and Connective)
- Verse 3. pt. 2. *qaiyuagciut-i ciagtu — nihyaγami*
tipiliayumi qutvekciγaγivwq i ya
ai ye yai ya
 (Refrain)

Translation

- Verse 1. pt. 1. He was in a state of rejoicing,
 The fishing-line jigging it properly
- Verse 1. pt. 2. (Spoken: For I have forgotten it)
 The fishing-line when it sank right down,
 His line too he pulled it right up.
- Verse 2. pt. 1. He was in a state of rejoicing,
 The caribou weapon [arrow] flying straight.
- Verse 2. pt. 2. The arrow when it flew,
 The arrow it struck home.
- Verse 3. pt. 1. He was in a state of rejoicing,
 The weapon for getting broth [sealing harpoon] being
 hurled down.
- Verse 3. pt. 1
 (repeated). He was in a state of rejoicing,
 The weapon for getting broth being let down.
- Verse 3. pt. 2. The weapon for getting broth when it was hurled down,
 His stinking seal he drew right up.

No. 26. RECORD IV. C. 99

Dance Song (pisik), composed and sung by *Ilätciag*, a *Kiluciktok* man,

- Verse 1. *yai yai ya*
 aqcaqtoq'anya äw'w'ey'um
 ulikätamnili aqcaqtoq'anya
- Refrain. *yai yai yai ya*
 e yai yai yai yai ya
 yai yai yai yai
 e yai yai yai ye
- Connective. *i yai ya*
- Verse 2. *unil'i w'a änaqtoymeyuna*
 äw'w'ey'umiyäli ulikätamnili aqcaqtoq'anya
 (Refrain and Connective)
- Verse 3. *tacamnainali pacin'oyutikiya*
 ic'umayiyaya pacin'oyunivaya
 (Refrain and Connective)
- Verse 4. *yai yai ya*
 aqcaqtoq'anya iyioqtun ima
 piciayyumiyäli aqcaqtoq'anya
 (Refrain and Connective)
- Verse 5. *tacamnainali änexonitkiya*
 qilautiyalik kivi'kterivaya
 (Refrain and Connective)
- Verse 6. *yai yai ya*
 aqcaqtoq'anya calyit'i
 onipqacamnuk aqcaqtoq'anya
 (Refrain and Connective)
- Verse 7. *unil'i uma onipqayumeyuna*
 calyit'i ima onipqacamnuk aqcaqtoq'anya
 (Refrain and Connective)
- Verse 8. *tacamnainali ih'yeyutikiya*
 häneyanili ih'yeyivaya
 (Refrain and Connective)
- Verse 9. *yai yai ya*
 aqcaqtoq'anya uyuyäliyumilu
 tukaqciyamnik aqcaqtoq'anya
 (Refrain and Connective)
- Verse 10. *tupiy'at'i ima piyumaymimata*
 tukaqciyayali (änegc'ivaya)
 (Refrain and Connective)
- Verse 11. *tupiy'at'i ima piyumaymimata*
 utaq'rutivik aiyaleppakxuna
 (Refrain)

Translation

- Verse 1. It robbed me, the wind
 Of my covering it robbed me.
- Verse 2. This [much of it] here I have saved.
 The wind of my covering it robbed me.

- Verse 3. Only that one I could not place my hand on it [?]
I thought of it but I did not place my hand on it [?]
- Verse 4. They take from me, the singers,
My song they take from me.
- Verse 5. Only that one [that song] I did not refrain from letting
it go.
The drum I held it up high.
- Verse 6. It robbed me, the spirit
Of speech it robbed me.
- Verse 7. This [much of it] I have spoken first.
The spirit of speech it robbed me.
- Verse 8. Only that one I do not want to look at him.
Over to one side I turned my eyes.
- Verse 9. It robbed me, the wicked bearded seal.
Of the harpoon line it robbed me.
- Verse 10. The sealers since they too had been unable to capture
anything,
My harpoon line I did not let it go.
- Verse 11. The sealers since they too had been unable to capture
anything,
I waited, pulling hard on my harpoon line.¹

No. 27. RECORD IV. C. 38

A Prince Albert sound Dance Song (pisik), sung by *Haqun̄yaq*, a *Puv̄luq* woman

- Verse 1. pt. 1. *ai ya ai ya in̄ilyocit̄iyivik*
uqcul̄ȳyuaq una icikun̄aȳmi ma-nilu
- Refrain. *ai ye ya e ya e ya qai ye yai ya qai yai ye*
- Connective. *i ya qai ya*
- Verse 1. pt. 2. *k̄apōeq̄̄qp̄una i ya ya qai ya*
qul̄vek̄x̄yaqt̄uāȳap̄ku aq̄veq̄taq̄tēȳlyuaq cam̄na
(Refrain and Connective)
- Verse 2. pt. 1. *qai ya ai ya in̄ilyocit̄iyivik*
nāȳyul̄ȳyuaq una nun̄ami ham̄an̄ilu
(Refrain and Connective)
- Verse 2. pt. 2. *qāȳyueq̄̄qp̄una i ye ya qai ya*
nālex̄yaqt̄uāȳap̄ku tama-ni cāil̄iȳoq̄
(Refrain and Connective)
- Verse 3. pt. 1. *qai ya ai ya in̄ilyocit̄iyivik*
eq̄āl̄un̄eyuk una tacīnāȳmi ur̄an̄ilu
(Refrain and Connective)
- Verse 3. pt. 2. *ip̄ueq̄̄qp̄una ai ye ya qai ya*
qul̄vek̄x̄yaqt̄uāȳap̄ku aq̄veq̄taq̄tēȳlyuaq cam̄na
(Refrain and Connective)

¹ This song was composed and sung by the old shaman *Ilatsiaq* (see Vol. XII, Pt. A., *The Life of the Copper Eskimos*, p. 209). Its theme changes with the composer's thoughts. First he recalls a winter journey when he was riding on his sled, covered with caribou skins; the wind nearly blew them away, and he attributed this to the maleficence of his enemies who were seeking his death. He passes on to the joy he felt at a certain dance when he taught his audience a new song. Then he recalls a shamanistic performance when his guardian spirit took possession of him and spoke through his person; and he remembers how he avoided looking at his fellow-shaman *Kannua*, who was holding a seance at the same time. Finally comes a sealing episode, when *Ilatsiaq* succeeded in harpooning a large bearded seal during a famine. He held fast to his line and waited for the other sealers to come to his assistance.

- Verse 4. pt. 1. *gai ya ai ya iñtȳocitȳivik*
uȳyuluȳyuaq una ciȳyainaymi uranilu
 (Refrain and Connective)
- Verse 4. pt. 2. *qayätqeqȳqpuna ai ye ya hai ya*
kälecuxȳagtuayapku ciȳyainaymi

Translation

- Verse 1. pt. 1. I wanted to use my weapon.
 A big blubbery seal, this one, right on the ice, even here.
- Verse 1. pt. 2. I struck smartly with the harpoon,
 And then I just pulled it up, the seal that wandered
 constantly from one breathing hole to another down
 here.
- Verse 2. pt. 1. I wanted to use my weapon.
 A big antlered caribou, this one, on the land, even down
 here.
- Verse 2. pt. 2. I shot my arrow swiftly,
 Then I just knocked it down in this place, the caribou
 that wandered about on the land.
- Verse 3. pt. 1. I wanted to use my weapon.
 The fish, this one, right in the lake, even here.
- Verse 3. pt. 2. I struck it smartly with my fish-spear,
 Then I just pulled it up, the fish that wandered about
 constantly down here.
- Verse 4. pt. 1. I wanted to use my weapon.
 A big bearded seal, this one, just at the river mouth,
 even here.
- Verse 4. pt. 2. I paddled my kayak hard,
 Then I simply towed it ashore, just at the river mouth.¹

No. 28. RECORD IV. C. 74

Dance Song (pisik), composed by *Täptuna*, a Coppermine river native, sung by
Häviaq, a youth from the same region

- Verse 1. pt. 1. *yai yai i yai qovianaȳivȳq*
nunami camani picuȳayama i ai yai yai
 (Refrain omitted)
- Verse 1. pt. 2. *komaȳyuanima ämimivtȳit*
qayȳuaȳyuač'i ämilȳitȳq i ai yai yai
- Refrain. *yai yai yaȳi yai yai yai yai yai*
- Connective. *i yai i yai*
- Verse 2. pt. 1. *yai yai ya qovianaȳivȳq*
tcikumi camani picuȳayama i ai yai yai
 (Refrain and Connective)
- Verse 2. pt. 2. *qaiȳuyuač'i ima uȳaleqtuni*
naulaȳiya ipiqtaȳayitȳq i ai yai yai
 (Refrain and Connective)

¹ The Copper Eskimos have never harpooned seals from a kayak, so this must refer to an exploit of a Hudson bay native.
 Possibly the song originated in that area.

- Verse 3. pt. 1. *yai yai ya qovianaγivwq*
kivcmmun camuγa picuγayama i ai yai yai
 (Refrain and Connective)
- Verse 3. pt. 2. *qimiaγyuk cama nakataγwluγo*
tuktuyalunmun itipteqcin'aqpiḱ i ai yai yai
 (Refrain and Connective)
- Verse 4. pt. 1. *qayyuqcaγyuγa quγvekcivaymuyman*
tuktuyalunmun maq:qpalequnγa i ai
 (Connective)
- Verse 4. pt. 2. *ya yi yai ya teγliataqpiḱ*
komaγaij'an pokuniagtut'i i ai yai ya
 (Refrain and Connective)
- Verse 5. pt. 1. ? *yai yai ya qovianaγivwq*
qileqtiliaγyuk — qileqtiliaγyuk mitiyleq'ayapku ai
qayyuayamnilu itumaiyektitpiḱ i ai yai ya
 (Refrain and Connective)
- Verse 6. pt. 1. ? *qayyu — yai yai i ya qovianaγivwq*
qabγ'mi camani nanektuaγney'mi i ai yai ya
 (Refrain and Connective)
- Verse 6. pt. 2. ? *numikayma ima cādvautiyaymuya*
qilauγayyuk iciqtuaqpaḱ'a i ai yai ya
 (Refrain)
 (Spoken: *taima*)

Translation

- Verse 1. pt. 1. It was pleasant
 On the land down here when I kept walking.
- Verse 1. pt. 2. Caribou though being found numerous,
 My big arrow secured no skins.
- Verse 2. pt. 1. It was pleasant
 On the ice down here when I kept walking.
- Verse 2. pt. 2. Broth animals [seals] though longing for,
 My harpoon point was not sharp enough.
- Verse 3. pt. 1. It was pleasant
 Eastward down thither when I kept walking.
- Verse 3. pt. 2. The hummock from down here though falling over it,
 Towards the caribou I finally crossed over.
- Verse 4. pt. 1. My fish-hook since it always pulled up something,
 Towards the caribou I rose up again.
- Verse 4. pt. 2. Unseen I intercepted them,
 The caribou that were engaged in grazing.
- Verse 5. pt. 1. ? It was pleasant;
 The bull caribou, after I made it begin to leap away,
 With my big arrow I failed to secure it [?]
- Verse 6. pt. 1. ? It was pleasant;
 In the dance-house down here, at my standing up [to
 dance].
- Verse 6. pt. 2. ? My dancing-companion, when he would not let me dance
 around the ring,
 The drum I simply took it into the ring.
 (Spoken: It is finished)

No. 29. RECORD IV. C. 92B

Dance Song (pisik), sung by *Kān'wa*, a Coppermine river boy

- Verse 1. pt. 1. *i ye ye ye yi ya ālienaylukpa*
ātaqcayyua tainiqait'ōq
i yai ya hi ya
- Refrain. *i ye i ya ai yi ya ha*
hi ye yi ya hi
- Connective. *i ya hai ya*
- Verse 1. pt. 2. *tainiqcanil'u avaciyaṭuγin*
no — uqcul'yyuit'i tcikumi camani yai ya
 (Connective)
- Verse 1. pt. 3. *ai ya*
ilayneγlucin'aγapkin taicunagpātka
αγlumiyunnun unuwaγmata
i yai ya hi ya
 (Refrain and Connective)
- Verse 2. pt. 1. *i ye i ye a ya yi ya ālienaylukpa*
ātaqcayyua tainiqait'ōq
 (Refrain and Connective)
- Verse 2. pt. 2. *yai ya*
tainiqcanil'u avaciyaṭuγin
nāyyul'yyuit'i nunami camani
i yai ya hi ya hai ya
 (Refrain and Connective)
- Verse 2. pt. 3. *ilayneγlucin'aγapkin taicunagpātka*
qaiγneγin diwyegpaγmayin
i yai ya hi ya
 (Refrain and Connective)
- Verse 3. pt. 1. *ye ye yi ya ālienaylukpa*
ātaqcayyua tainiqait'ōq
 (Refrain and Connective)
- Verse 3. pt. 2. *tainiqcanil'u avaciyaṭuγin*
uγyuluyyuit'i tcikumi camani yai ya
 (Connective)
- Verse 3. pt. 3. *ai ya*
ilayneγlucin'aγapkin taicunagpātka
αγlumiyunnun unuwaγmata
i yai ya hi ya hai
 (Refrain)

Translation

- Verse 1. pt. 1. It is pleasant,
 The game, there is no song about it.
- Verse 1. pt. 2. Words [for a song] being far away [hard to find]—
 Seals on the ice down here—
- Verse 1. pt. 3. When I obtained a few [words] I attached them [to the
 music]—
 To their breathing holes they departed.
- Verse 2. pt. 1. It is pleasant,
 The game, there is no song about it.

- Verse 2. pt. 2. Words being far away—
Antlered caribou on the land down here—
- Verse 2. pt. 3. When I obtained a few [words] I attached them [to the
music]—
The plains when it crossed over them.
- Verse 3. pt. 1. It is pleasant,
The game there is no song about it.
- Verse 3. pt. 2. Words being far away—
Bearded seals on the ice down here—
- Verse 3. pt. 3. When I obtained a few [words] I attached them [to the
music]—
To their breathing holes when they departed.

(No. 30. RECORD IV. C. 59A

Dance Song (pisik), sung by *Ivyayotailaq*, a *Puvliq* man. Cf. No. 31.

- Verse 1. *i yai yai yai yai atqayacaylayin*
nunayyut'i tkitpaktätka
ayoticat'i qätqacicuyñaya
- Refrain. *i yai yai yai ya i yai yai yai yai yai yai ya*
- Connective. *i yai ya*
- Verse 2. *kuyyuaqlu pıyul'u ima*
ukpilıylu qa kicıyaylu umiuy (?)
ucuyñagcisırvik icogtıylu icogtul'ua
maqıgcayvik mayagtırvıylu
(Refrain)

Translation

- Verse 1. Let me recall them to mind,
The lands that I have reached,
Game as I do not even wish to find.
- Verse 2. *Kuyyuaq* [river] and *Pingog* [hill]
And *Ukpilik* [river] and *Kissigag*,
Usunagnagsiorvik and *Isogtoq*'s¹ muddy water,
Maqıqsarvik and *Mangagtorvik*.

No. 31. RECORD IV. C. 70B

Dance Song (pisik), sung by *Kukilukag*, a Bathurst inlet woman. Cf. No. 30.

- Verse 1. *i ye ye ye ye atqayacaylayit*
nunayyut'u tkitpaktätka
ayoticamnıik qätqacicuyñaya
- Refrain. *i ye ye i ye ye i ye ye i ye i ye*
ye i ye i ye i ye e ye
- Connective. *i ye i ye*
(Spoken: *alienagcisıyami ila ilicaijiyog*)
- Connective. *i ye i ye*

¹ *Isogtoq* means "the muddy one."

Verse 2.

ukpiliγlu kiliγaγlu ucunnaqciγvιγlu
icoqtγlu kautaluvlu
 (Spoken: *ulamneγaliaxuni ālienagciγami —*
uhugalum ātuaya)
ukpiliγluqa kiliγaγlu ucunnaqciγvιγlu¹ icoqtγlu
icoqtun·uaγlu maqigcaγvik mayaqtoγvιγlu
 (Refrain)

Translation

Verse 1.

Let me recall them to mind
 The lands that I have reached,
 Game as I do not even wish to find.

(Spoken: It is pleasant indeed, teaching the song)

Verse 2.

Ukpilik and *Kiligag* and *Usungnaqsiorvik*
 And *Isoqtoq* and *Kautaluk*

(Spoken: Though going astray in the words it is a
 joy nevertheless; the song is *Uhugaluk's*)
Ukpilik and *Kiligag* and *Usungnaqsiorvik* and *Isoqtoq*
 And Little *Isoqtoq*, *Maqigsarvik* and *Mangaqtorvik*.

No. 32. RECORD IV. C. 64

Dance Song (pisik), sung as a duet by *Qopān·a* and her brother-in-law *Aγivγana*,
 both Coppermine river Eskimos

Prelude.

yai ye i yai ya

Verse 1. pt. 1.

cānileγalu neqiceγvluγo ai ya
aγnauyuvlu quγuyuoqtγq

Refrain.

yai ye yi ya i yai ya ya

Connective.

i yai ya

Verse 1. pt. 2.

cānileγalu neqiceγvmaγo
cānileγ ima iγiγiaγa

(Refrain and Connective)

Verse 2. pt. 1.

qaiyuvieyu yai ye . . . neqiceγvmaγo ai ya
aγnauyuvlu aγmotitciγq

(Refrain and Connective)

Verse 2. pt. 2.

qaiyuvieyu yai ye yi ya
inuagγuγa piqtuyest·i

(Refrain and Connective)

Verse 3. pt. 1.

qilaunmut·u kātunmut·u
inuagγuγa piqtuyest·i

(Refrain and Connective)

Verse 3. pt. 2.

qaiyuvieyu yai ye yi ya
inuagγuγa kivaxmun ima
 (Refrain and Connective)

Verse 4. pt. 1.

inuagγuγa qaiyuviaγman ya
cānileγali aγmotitciγq
 (Refrain and Connective)

Verse 4. pt. 2.

Omitted ?

¹ There was an error in the text supplied to Miss Roberts. She has filled in correctly the first two words of the line, but the last word is omitted in the musical text.

- Verse 5. pt. 1. (?) *cānileyalī aymotitcīnman*
inuaγyuyā εγvayq li
 (Refrain and Connective)
- Verse 6. (According to another Eskimo, a different song joined to the preceding)
nakin nakin picuktuaxγayivik ai
kilumut-i picuktuaxγayivik o
- Refrain. *nakin nakin nakin ya*
nakin ya i yai yai ye
- Connective. *i yai ya*
- Verse 7. *kilumut-i picuktuaymīyama i ya*
qīqīqtayyuk tikiləyataqpaya ya
- Refrain. *nakin nakin*

Translation

- Verse 1. pt. 1. Her husband, she feeling love for him,
 The woman she was smiling.
- Verse 1. pt. 2. Her husband when she felt love for him,
 Her husband, I began to gaze at her.
- Verse 2. pt. 1. Wishing to come—when she felt love for him,
 The woman, she looked down ashamed.
- Verse 2. pt. 2. Wishing to come,
 Myself [I]. bending down
- Verse 3. pt. 1. To the drum, to the drum-stick,
 Myself, bending down [on account of their weight]
- Verse 3. pt. 2. Wishing to come,
 Myself, to the east,
- Verse 4. pt. 1. Myself when I was wishing to come,
 My husband looked down [in anger].
- Verse 5. pt. 1. My husband when he looked down
 Myself I recalled to mind.
- Verse 6. Whence, whence, I kept on walking
 Southward I kept on walking.
- Verse 7. Southward when I had truly walked,
 Big Island I reached after a long time.¹

No. 33. RECORD IV. C. 40

Dance Song (pisik), sung by *Qoexuk*, a Coppermine river man

- Prelude. *cumin unai yai yai yai yai ya*
- Refrain. *cumin unai yai yai yai yai yai yai yai ya*
cumin unai yai yai a yai yai yai yai yai yai
- Connective. *i yai ya*
- Verse 1. pt. 1. *cumin unai ya tamaγukpaxlukpa*
picikcayyuk tamaγukpaxlukpa
 (Refrain and Connective)

¹ The composer of the song up to Verse 5. pt. 1. was a Coppermine river woman named *Aquluk*. It describes a visit she paid to the hut of another woman named *Itoqana*. *Itoqana* sat in front of her lamp beside her husband; on the opposite side of the hut was a third woman with her husband. *Itoqana* began to smile at this man, but looked down abashed as soon as she noticed that *Aquluk* was watching her. The song then relates how *Aquluk* wished to travel eastward, but her husband refused to go. To console herself she began to think of all the places she had already visited. At this point (Verse 6) the singers broke into a new song suggested by the preceding; the origin of the second song is unknown.

- Verse 1. pt. 2. *tainicagcicuti tapiqtoqcin axluyo*
 picikcayuk tamayukpaxlukpai ya
 (Refrain and Connective)
- Verse 2. pt. 1. *cumin unai ya imalxayivan*
 amicuyayuin nak akun ima
 (Refrain and Connective)
- Verse 2. pt. 2. *nunami camani aiyuleqpak apkin*
 imani ima kitik eatayin
 (Refrain unfinished)

Translation

- Verse 1. pt. 1. Whence this one? Does it want to be irreparably lost?
 The bow does it want to be irreparably lost?
- Verse 1. pt. 2. Word matter [phrases] combining together at last [into
 a song].
 The bow does it want to be irreparably lost?
- Verse 2. pt. 1. Whence this one? They [caribou] went through it into
 the water,
 Very many of them, through a hole in the ice.
- Verse 2. pt. 2. On the land down here since I am quite unable to find
 them,
 In this place let me go between them.

No. 34. RECORD IV. C. 39

Dance Song (pisik), composed by *Ikpakhuaq*, a *Puvlitq* man, sung by *Haviuyaq*,
 a man from the same region

- Prelude. *ye yantai ye ye ye yan ye ya yaya*
- Refrain. *i ye yaya i ye ya ya yi ya ya ye ya ya*
- Connective. *e yaya*
- Verse 1. *qanoq wan ajoyavaya*
 ye yantai ya
 canilimay ajoyantqomaya
 (Refrain and Connective)
- Verse 2. *akcamiyli qalvayiyuayyumti*
 ye yantai ya
 canilimay ajoyantqomaya
 (Refrain and Connective)
- Verse 3. *qanoq camnay alimalialuka*
 ye yantai ya
 upqotiyay alimalialukivuna
 (Refrain and Connective)
- Verse 4. *inuyaliy aqtunalialuyma*
 ye yantai yaya
 upqotiyay alimalialukivuna
 (Refrain and Connective)
- Verse 5. *qanoq camna picuyacuayaiyayivaya*
 ye yantai yaya
 nuna camna picuyacuayaiyayivaya
 (Refrain)

Translation

- Verse 1. How here is she to overtake me?
My wife tells me not to be overtaken.
- Verse 2. Brown bears and wolverines—
My wife tells me not to be overtaken.
- Verse 3. How, down here, is it still far away from me,
My shelter I am still far from it.
- Verse 4. My self it weighs heavily on me;
My shelter I am still far from it.
- Verse 5. How, down here, do I think I shall walk on it?
The land down here I think I shall walk on it.

No. 35. RECORD IV. C. 78A

Dance Song (pisik), composed and sung by *Uyahaq*, a *Puvl̄q* woman

- Prelude. *i ye yi ye yi ye hi ye yi ya qa*
- Refrain. *i ye yi ye yi yai ye yi ya qai*
i yai ye ya hi ye ya hi ya ha ha qa qai
- Connective. *i yai yai*
- Verse 1. pt. 1. *yai ye yai ye in̄umavaktun̄ai*
cilaṛyua qayma op̄in̄yal̄x̄ayman ai
(Refrain and Connective)
- Verse 1. pt. 2. *qaṛyucaȳya quṛvekc̄iyun̄aymai ya*
i ye yi yai ya in̄umavaktun̄ai
(Refrain and Connective)
- Verse 2. pt. 1. *yai ye ya ye ya in̄umavaktun̄ai*
cilaṛyua qayma aiyal̄x̄ayman ai
(Refrain and Connective)
- Verse 2. pt. 2. *cānileṛa una nalaq̄ciyun̄aymai*
i ye yi yai yi ya in̄umavaktun̄a
(Refrain and Connective)
- Verse 3. pt. 1. *yai ye yai ye in̄umavaktun̄ai*
cilaṛyua qayma okiul̄x̄ayman ai
(Refrain and Connective)
- Verse 3. pt. 2. *cānileṛa una quṛvekc̄iyun̄ayman*
i ye yi yai ye ya in̄umavaktun̄ai
(Refrain)

Translation

- Verse 1. pt. 1. I was idle
The season now when it turned again to spring.
- Verse 1. pt. 2. My fish-hook since it pulled up nothing
I was idle.
- Verse 2. pt. 1. I was idle
The season now when it turned again to summer.
- Verse 2. pt. 2. My husband, he, when he struck nothing [no caribou]
I was idle.
- Verse 3. pt. 1. I was idle
The season now when it turned again to winter.
- Verse 3. pt. 2. My husband, he, when he pulled up no seals
I was idle.

No. 36. RECORD IV. C. 98

An old Dance Song (pisik), sung by *Oqaitok*, a *Kiluciktok* woman

- Prelude. *ye yi yaʔi ye yi ya ye yi ya*
hi ya ha qai ya
- Connective. *i ya qai ya*
- Verse 1. pt. 1. *ənotikcāt-i capkoa mitqul-γyui capkwa*
picualixʔagtuni ənoyunaitpaktunʔa
- Refrain I. *ye yi yai i ya yi ya-a hai yai yai hai ya*
- Verse 1. pt. 2. *picikciyal-i una cəʔaʔaʔluʔoli*
itqəcukpakcɪn-əgtunʔa
- Refrain II. *ye yi yaʔi ye yi yaʔi ye yi yai ye yi ya*
ye yi ya qɪ ya yi ya qai yai ya qai ya
yi ye yi ye yi ya yi i ya ye yi qɪ ya a qa qai ya
 (Connective)
- Verse 1. pt. 3. *ye yi yaʔi ye yi yaʔ əlienəqɪn-əʔlukpa*
ənoyunaitpaktunʔa okiutuamiciła
- Refrain III. *ye yi yaʔi ye yi yai yai ye yi ya qai ya*
ye yi yaʔi ye yi ya-a
e ye ya hi ya a qai i ya
 (Connective)
- Verse 2. pt. 1. *ənotikcāt-i capkoa uqcul-γyui capkwa*
uŋuālixʔagtuni ənoyunaitpaktunʔa
 (Refrain I)
- Verse 2. pt. 2. *unaʔaʔali una cəʔaʔaʔluʔoli*
itqəcukpakcɪn-əgtunʔa
 (Refrain II and Connective)
- Verse 2. pt. 3. *ye yi yaʔi ye yi yaʔ əlienəqɪn-əʔlukpa*
eqcilekpakcɪn-əgtunʔa opɪnʔatuami cila
 (Refrain III and Connective)
- Verse 3. pt. 1. *ənotikcāt-i capkoa eqāluəʔyui-i*
qitpalixʔagtuni ənoyunaitpaktunʔa
 (Refrain I)
- Verse 3. pt. 2. *qəʔyugəʔyuyali cəʔaʔaʔluʔoli*
itqəcukpakcɪn-əgtunʔa
 (Refrain II)
 (Spoken: *iŋicqtailəq ənʔaiyunaqɪʔnəxɪq*)
 (Connective)
- Verse 3. pt. 3. *ye yi yaʔi ye yi yaʔ əlienəqɪn-əʔlukpa*
a- eqcilekpakcɪn-əgtunʔa mənɪ-lɣum iluani
 (Refrain III and Connective)
- Verse 4. pt. 1. *uqcuacāt-i capkoa əkcaluʔyui capkwa*
piculixʔagtuni eqcilekpakcɪn-əgtunʔa
 (Refrain I)
- Verse 4. pt. 2. *qəʔyuaʔyuyə una eqcɪtɪd-umi una*
eqcɪtɪʔɪnəkɪn-əqɪk
 (Refrain II)
 (Spoken: *putuyauta taimaito unɪn*
ənʔaiyunaqɪʔalunʔman)

Translation

- Verse 1. pt. 1. Game animals those, long-haired caribou those,
Though they roam about everywhere I am quite unable
to secure any.
- Verse 1. pt. 2. My bow, this one, carrying it in my hand always,
I finally pondered deeply.
- Verse 1. pt. 3. It is all right, however, even if
I am quite unable to secure them in this present winter.
- Verse 2. pt. 1. Game animals those, seals those,
Though they keep visiting their holes I am quite unable
to secure any.
- Verse 2. pt. 2. My harpoon, this one, carrying it always in my hand,
I finally pondered deeply.
- Verse 2. pt. 3. It is all right, however, even if
I begin at last to be greatly afraid, in this present summer.
- Verse 3. pt. 1. Game animals those, fish,
Though going out again into the middle [of the lake] I am
quite unable to secure any.
- Verse 3. pt. 2. My fish-hook, this one, carrying it always in my hand,
I finally pondered deeply.
(Spoken: As there is no one singing with me I am
quite out of breath)
- Verse 3. pt. 3. It is all right, however, even if—
I finally began to grow very terrified, the hummocky
ice within.
- Verse 4. pt. 1. Seals those, fearsome brown bears those,
Constantly walking about here, I finally began to grow
very terrified.
- Verse 4. pt. 2. My arrow, this one, being fearless, this one,
Am I to allow myself to be terrified at last?
(Spoken: Its dance-song, let it remain at that, for I
have become greatly out of breath)

No. 37. RECORD IV. C. 51

Dance Song (pisik), sung by *Hävγutaq*, a Coppermine river woman

- Prelude. *ai ye ye ye yai yai yai ye yai*
ai yei ye yi yai ye yi yei yai
- Refrain. *ai ye yi ye yai ya*
ai yai ye yi yai ya yi yai ya
ai ya ai yai yai ya a ya ha hai
- Connective. *i ya*
- Verse 1. pt. 1. *i yai ye ye ya tγucaγataqpi*
γtγuaγyuptγni tγucaγataqpi
(Refrain and Connective)
- Verse 1. pt. 2. *auγuγnumnili makiγeyama i ya*
γtγuaγyuptγni tγucaγataqpi
(Refrain and Connective)

- Verse 2. pt. 1. *ai ye yi ya tucalʔoqpik*
kilulʔtʔynili tucalʔoqpik ai ya
 (Refrain, imperfect on account of flaw in cylinder)
- Verse 2. pt. 2. *imnaluxʔagtuli tucalʔoqpik*
 (Refrain and Connective)
- Verse 3. pt. 1. *ai ye yi ya tucalʔoqpik*
uwalʔtʔynili tucalʔoqpik
 (Refrain and Connective)
- Verse 3. pt. 2. *uwalʔta ima cātqʔyuaŋinik*
qʔyʔyuaŋin eqciyʔtʔamai
 (Refrain and Connective)
- Verse 4. pt. 1. *ai ye yi ya tucalʔoqpik*
 *ima tucalʔoqpik*
 (Refrain and Connective)
- Verse 4. pt. 2. *tiyalʔyuaŋlu uŋyuluŋyuaŋlu ai*
uwamnulʔi ima tucaxʔagtutin nwlʔiyutixʔagtʔ
tucalʔoqpik
 (Refrain and Connective)
- Postlude (?) *nwlʔiyutixʔaŋmani*
cātqʔymiktʔqcinʔapuk nāpknhinʔaŋapket
 (Refrain)

Translation

- Verse 1. pt. 1. I caught hold of it repeatedly,
 In our house I caught hold of it repeatedly.
- Verse 1. pt. 2. In my feebleness, since I was deprived of the power to
 stand,
 In our house I caught hold of it repeatedly.
- Verse 2. pt. 1. I have been informed
 Of people inland from us I have been informed.
- Verse 2. pt. 2. of people who continually murmur songs I
 have been informed.
- Verse 3. pt. 1. I have been informed
 Of people west of us I have been informed.
- Verse 3. pt. 2. Of the people west of us, their big blades [knives],
 Their big arrows, and I am afraid.
- Verse 4. pt. 1. I have been informed
 I have been informed
- Verse 4. pt. 2. A big stinking seal and a big bearded seal
 Towards me—you are listening intently—it breathed
 up loudly through the water. I have been informed.
- Postlude ? When it breathed up loudly
 They both were transfixed finally with my harpoon, but
 I could not hold them both in the end.

No. 38. RECORD IV. C. 32

Dance Song (pisik), sung by *Hupa*, a *Puwłiq* woman

- Prelude. *avaye ye ye yaye ye ye ye ya*
 avaye ye ye yaye yei ye ye
 ye ye ye yaye i ye i ya
- Refrain. *e yaye ye ye ye ye ye yaye*
 Verse 1. *ye yan*
 avaye ye ye yan alienagpa
 tainiqcagaiyait'iq kat'oluk ayotin'in avaye yei yei yan
 (Refrain)
- Verse 2. *ye ye*
 tainiqcagaiyainman kat'olin ayotin'ik e ye ya
 ai ye tainiqtuayivaya ajoyuamik kat'uyayami avaye yei yan
 (Refrain)
- Verse 3. *ye yan ye*
 ajoj'un niaqayyuaq nāyuyayyuaq poat'it'ikcaqtaliayyuk
 avaya e ye
 (Refrain)
 (Repeat Verse 1 and part of Verse 2)

Translation

- Verse 1. Over there it is pleasant—
 There are no words for the song—the game over there.
- Verse 2. Since there are no words to the song—the game—
 I simply improvise words for it—a big one [bull caribou]
 at *Kitinguyaq* over there.
- Verse 3. A big one, with a big head, with big antlers, antlers large
 enough to make a snow-shovel, over there.

No. 39. RECORD IV. C. 100B

Dance Song (pisik), sung by *Nātcin*, a Bathurst inlet youth

- Prelude. *ai yai yi yai*
 yai yai yi yai ai yai yai yi yai yai yi yai
- Refrain. *yai yai yi yai yai yi yai*
 yai yai yi yai
 yai yai yai yai ya a qai
- Connective. *i yai yai ya*
- Verse 1. pt. 1. *yai ye ya qoviana'yivuna*
 uqcul'ayuat'i tuc'ayneymi
 (Refrain and Connective)
- Verse 1. pt. 2. *in'ua'yuit'i melwiktayaymata*
 nātceymun kanu'a amut'atayneymi
 (Refrain and Connective)
- Verse 2. pt. 1. *yai ye ya qoviana'yivuna*
 tu'tiyaluk kauwa ima
 (Refrain and Connective)

- Verse 2. pt. 2. *cunaw'a una tainiqcaḡali*
kitailḡumut'i niḡavatḡaqpt
 (Refrain and Connective)
- Verse 3. pt. 1. *yai yai ye ḡa picuḡacaḡlana*
ciḡaqṭuneymun picuḡacaḡlana
 (Refrain and Connective)
- Verse 3. pt. 2. *in'umḡṭima takoyayneyḡana*
ciḡaqṭuneymun picuḡacaḡlana
 (Refrain and Connective)
- Verse 4. pt. 1. *tḡuaḡciḡami takotḡayḡmiḡapku*
icumaḡauna tḡiumivik
 (Refrain)

Translation

- Verse 1. pt. 1. I was filled with gladness
 Big seals on hearing about.
- Verse 1. pt. 2. The men, when they kept hunting them at their breath-
 ing holes,
 On to the ice-floe down thither, pulling them up.
- Verse 2. pt. 1. I was filled with gladness—
 The yellow-billed loon it called kau.
- Verse 2. pt. 2. What is here, this one, my phrase [the words I should
 have used]—
 To the water-hole I went and snared it [loon].
- Verse 3. pt. 1. Let me go and walk,
 Along the sand let me go and walk.
- Verse 3. pt. 2. People I probably not seeing,
 Along the sand let me go and walk.
- Verse 4. pt. 1. My adopted child when I saw him,
 Him of whom I had been thinking, that one, I was
 thankful [?]

No. 40. RECORD IV. C. 26

Dance Song (pisik), composed and sung by *Ikpakhuaḡ*, a *Puvliḡ* man
 Cf. Nos. 22 and 18.

- Prelude. *ye e ye yaye ḡa ḡana*
ai ye yai yaya
- Refrain. *e yaḡi yaḡai yaḡi i ḡa ḡai yaya*
i ye yaḡai yaḡai yei yai ḡa
- Connective. *e yaya*
- Verse 1. pt. 1. *cuminmiḡuna ḡaileyayḡnaḡṭuḡo*
ai yei yai yaya
ḡileḡṭiliaḡyuk tuleyayaḡṭunḡi
 (Refrain—2nd line only—and Connective)
- Verse 1. pt. 2. *uwaya imay iyicuḡaḡpakluḡuḡo*
ai yai ḡa yaya
ḡaḡyuaḡyuaḡlu ipiḡeyayḡnapkulḡuḡo
 (Refrain—2nd line only—and Connective)
 (Entire Refrain and Connective)

- Verse 2. pt. 1. *nakinmiyuna qaileyayinaqtuno*
ai ye ye ya yana
kätainaluk tuleyavaqtuniyi
 (Refrain—2nd line only—and Connective)
- Verse 2. pt. 2. *uwaḡa imay piyumätqaqtunyo*
ai ya ye yai yana
punḡuaḡyuaḡlu ipiḡeyayinapkuluno
 (Refrain—2nd line only—and Connective)
- Postlude? *e yaḡi yaḡai yaḡi yaḡi ya qai yana*
i ye yaḡai yaḡai ye yi yai ya
- Coda *e yana — he*

Translation

- Verse 1. pt. 1. Whence pray have they always come?
 The bull caribou stamping hard on the ground?
- Verse 1. pt. 2. I then watching eagerly for it,
 The arrow too because I did not want to let it fly.
- Verse 2. pt. 1. Whence pray have they always come,
Kätainaluk stamping hard on the ground.
- Verse 2. pt. 2. I then having a desire to do it [to go],
 The big dog too I did not want to let it loose.

No. 41. RECORD IV. C. 96¹

Old Dance Song (pisik), sung by *Kunana*, a *Kilucktok* man

- Prelude. *ai yai ya*
ai ya qa
ai ya hai ya hai ya
ai yai ya ai ya qa
ai ya hai ya hai ya
- Refrain I. *ai yai yi ya hai ya yi ya hai ya hai ya*
ai yai ya hai yai yi ha
ai ya ha ya
- Verse 1. pt. 1. *qanoḡ uwa unutḡovtunḡa*
ai ya'a qa ai ya hai ya
mitḡutḡitḡi imayḡtpakpan ai ya'a piyumaḡäluaḡimni
 (Refrain I)
- Verse 1. pt. 2. *ätautciaḡ aulauḡa una*
ai ya qa hai ya hai ya
maḡawḡti nunan'un ai ya'a tuktulḡimutḡi camunḡa
- Refrain II. *ai yai ya ai ya ye ye ha hai ya*
i ya hai ya
- Verse 2. pt. 1. *qanoḡ uwa unutḡovtunḡa*
ai ya qa hai ya hai ya
uḡcutḡitḡi pulḡuḡana ai ya'a piyumaḡäluaḡtuni
 (Refrain I)

¹Verse 3. pt. 1. and Refrain III were accidentally omitted in the texts supplied to Miss Roberts.

- Verse 2. pt. 2. *ätautciaq aulaua una*
ai ya qa hai ya hai ya
qoingnanum nunanun ai ya'a nätcilimul-i camuqa
 (Refrain II, slightly altered)
- Verse 3. pt. 1. *piluagvitiuna kulaḡnaqpamiyuni*
aytuliḡmun nätcilik nätcilayyuayman
inḡumayyunaḡloqpa
- Refrain III. *ai yai ya ai ya qa hai ya i ya*
ai yai yi ya-a yi ya hai ya yi ya
ai yai ya ai ya ye e ha ha i ya
ya hai ya
- Verse 3. pt. 2. *qanoq uwa unutqovluqa*
ai ya qa hai ya hai ya
aḡnat capkwa uwiluḡay'a ai ya'a piyumaḡluagtuni
 (Refrain I)
- Verse 4. pt. 1. *ätautciaq aulaua una*
ai ya qa hai ya hai ya
tamaycuin nunanun ai ya'a piyumaḡluag
 (Refrain II, altered)
- Verse 4. pt. 2. *piluagvitiuna kulaḡnaqpamiyuli*
aynalimḡmun inulimḡmun aḡnailayyuayman cinaktoḡaiyu-
naḡloqpa
- Refrain IV. *ai yai ya ai ya qa hai ya hai ya ai yai yi ya*
ai yi ya yi ya hai ya ha yi ya hai ya
ai yai ya ai ye ye ha ha i ya

Translation

- Verse 1. pt. 1. How here telling me to find subsistence.
 Furry animals [caribou] when they take to the water
 despite my wish to secure them.
- Verse 1. pt. 2. Only one its way, this one,
 Of *Marau* to the lands, to the place possessing caribou
 down thither.
- Verse 2. pt. 1. How here telling me to find subsistence.
 Blubbery animals [seals] they will not come up to the
 surface to me although one wishes to secure them.
- Verse 2. pt. 2. Only one its way, this one,
 Of *Qoingnannaq* to the lands, to the place possessing seals
 down thither.
- Verse 3. pt. 1. A more abundant place than this one though being hard
 to find [?]
 To a place with seal-holes, a place with seals; when there
 are no seals one is always obliged to be idle.
- Verse 3. pt. 2. How here telling me to find subsistence.
 Women, those, they will not marry me although I wish
 to get them [?]
- Verse 4. pt. 1. Only one its road, this one,
 Of *Tamarsuin* to the lands, though wishing to go.
- Verse 4. pt. 2. A more abundant place than this though being hard to
 find [?]
 To a place with women, to a place with people; when
 there are no women one always dreams of them.

No. 42. RECORD IV. C. 50A

Dance Song (pisik), sung by *Kaiyayuk*, a Coppermine river Eskimo

- Prelude. *älinaɣlukpai yai yai yi ya*
ai yai yai yai yai yai ya
- Refrain. *älinaɣlukpain ai ya*
yai yai yai yai yai yai
ai yai yai yai yai yai ya
ai yai yai yai yai ya
imnai yai yai yai ye yi yai
- Connective. *i yai ya*
- Verse 1. *älinaɣlukpai yai yai yi yai ya*
itqäcua imna wiucicuktöq qänɣicicuktöyyua ai ya
 (Refrain and Connective)
- Verse 2. *iviuyuaɣmi qänɣoyuaɣmi ai ya*
tucaneqcautiɣni cätaukpata aqcaneyama
utaqeviyimilu ai yan
- Refrain. *älinaɣlukpain ai ya*
yai yai ya yai yai yai ya
nauyayyuktut'i icumanaiyuaɣyuk
neɣialaqcinaiyuktöq qinuɣaluaqcinaiyuktöq ai ya
 (Prelude and first two lines of refrain)

Translation

- Prelude. I should like to have good luck.
- Refrain. I should like to have good luck.
- Verse 1. I should like to have good luck.
Itqassuaq he loves to substitute words when singing to
 his dancing companion, being a man who loves to
 compose songs.¹
- Verse 2. At the substitutions in the song—
 The audience when they take their places in the ring,
 when I danced [?]
 In the waiting-place [dance-house] too.
- Refrain. I should like to have good luck.
 They are wont to catch sea-gulls² but [I am] unable to
 think [how to capture any].
 He always loves to shout aloud when singing, he always
 loves to look around.

No. 43. RECORD IV. C. 35

Dance Song (pisik), sung by *Haquyraq*, a *Puvlitq* woman

- Prelude ? *goveacuagpit*
- Refrain I. *ye ye ye ye ye ya ye ya*
ye ya ye ye ya ye yan ai ye
- Verse 1. pt. 1. *i ye ye*
naɣyuktöyuaɣmɣli nälaqciɣnaqcunaya
nunamit'i camani goveacuagpit
 (Refrain I)

¹ For dancing-companions see Vol. XII, Pt. A., Life of the Copper Eskimos, p. 86f. A man who dances after his associate often improvises words to suit the occasion.

² "Sea-gulls" in shamanistic language means "seals"; probably the word has the same meaning here.

Verse 1. pt. 2.

ye ye
 ye ye ye ye ye goveacuaqpit
 tcikumit-i camani goveacuaqpit

(Refrain I)

Verse 2. pt. 1.

i ye ye
 ugculuyuaγmγtu quγvekcγnagcunana
 tcikumit-i camani goveacuaqpit

Refrain II.

ye ye ye ye ye ye ai ye
 ye ye ye ye ye yaγ ai ye ye

Verse 2. pt. 2.

ye ye
 ye ye ye ye ye goveacuaqpit
 uwanmut-i camuγa goveacuaqpit

(Refrain I)

Verse 3. pt. 1.

i ye ye
 gagqgtuyuit-ima ivalaxγauγmatγt
 uwanmuγi yaμγi goveacuaqpit

(Refrain)

Translation

Prelude ?

. Did you rejoice greatly?

Verse 1. pt. 1.

A caribou with big antlers, I not wishing to lay it low in
 spite of everything,
 On the land down there did you rejoice greatly?

Verse 1. pt. 2.

Did you rejoice greatly?
 On the ice down there did you rejoice greatly?

Verse 2. pt. 1.

A seal with much blubber too, I not wishing to pull it up
 in spite of everything.
 On the ice down there did you rejoice greatly?

Verse 2. pt. 2.

Did you rejoice greatly?
 To the west down thither [going] did you rejoice greatly?

Verse 3. pt. 1.

White bears when they searched diligently for them;
 To the west down there did you rejoice greatly?

No. 44. RECORD IV. C. 24A

Dance Song (pisik), sung by Nātem, a Coppermine river man

Refrain.

ai ye-e yi-i yai yi ya-a hai ya
 hai ya a yi ye hai ya yi hai ya hai ya hai ya ha ye ya ye
 ya hai ya

Verse.

nuna camna picukpakγāluaγiγa
 auyaq-an imaqop'ano ha yi ha

(Refrain)

Translation

Verse.

The land down here though I wish greatly to walk on it,
 When summer comes, when water is abundant.

No. 45. RECORD IV. C. 24c

Portion of No. 44, sung by the same man *Nätcin*

nuna camna nunaγyuk camnaya
nuna camnin

Translation

The land down here, the land down here,
The land down here.

No. 46. RECORD IV. C. 88

Dance Song (pisik), sung by *Niptänätciaq*, a Coppermine river woman

Verse 1. pt. 1.

qaiyuneqtunya yai yai yi ya
taγiomūt'i mγcan'un ima

Refrain.

qaiyuneqtunai yai yai ye yi yai ya
qaiyuneqtunai yai ye yi ya
yai ye yi ya-a
yai ye yi ye ya-a i ye yi ye i ya-a

Connective.

i yai ya-a

Verse 1. pt. 2.

qeγneqtununlu caγaiyaluymun
papamunlu cineγnimūt'i ima
qaiyuneqtunai yai yai ye yi yai
qawyeqtuvli ima nuliaγyuaγnūt'i
qaiyuleγγäluaqtun[a] qiyneqtuciyneγivunya

Refrain.

qaiyuneqtunai yai ye yi ya
ai ye yai ya-a yai ye yi ya
qaiyuneqtunai ya yai ye yi ya

Connective.

i yai ya-a

Verse 2. pt. 1.

qaiyuneqtunai yai ye yi ya
aγnauyunnun qaiyuneqtunya

(Refrain as in Verse 1. pt. 1.)

Connective.

i yai ya-a

Verse 2. pt. 2.

ipiγunamun ciuceγannun
iptaluvlu uniuwlu nuliaγn'un ima ai ya
qaiyuneqtunai yai yai ye yi yai ya
nuktaqtavlu ima nuliaγyuaγnūt'i
qaiyuleγγäluaqtunya aqiyagotiy

(Spoken: *iyit'iq*)

Connective.

yai ya

Verse 3. pt. 1.

qaiyuneqtunya yai ye yi ya
puvγuktut'i mγcan'un ima

(Refrain as in Verse 1. pt. 1.)

Connective.

i yai ya

Verse 3. pt. 2.

ayocäd — ayocädunlu nukätukanūt'i
nγaitut'u nukätukaqtuni
qaiyuneqtunya yai ya
näγyuleγyuaγnūt'i qaiyuleγγäluaqtunya
aiyγaqciyneγivunya

qaiyuneqtunya yai ye yi ya
ai ye yei ya-a yai ye yi ya

(Refrain as in Verse 1. pt. 1.)

Connective.

i yai ya

New Song, joined to the preceding

Verse 4. pt. 1.

qanoq imnai ya itqayacayla
käluciyaqtöq mäluynayvitöq ai ya

Refrain.

qanoq imnai ai ya
ai yai yai yai ai yai yai ya a qa qai ya
i yai ya

Connective.

Verse 4. pt. 2.

amayouna qiyimiyulaqtoai
tuktuyayyumik qoiyanilxayqöyli tucaqpaymiiya
qaluyayyumi

(Refrain as in last verse)

Here the singer ended, but a moment later continued with another song.

Verse ?

qiktöyianuilin[i] nikaqyinaymiiyapci nukalianuiti
qiyeqpakäluaqin aiaktoli akunyani uniywakciyhaqotn
aynanuiti maniqami

Refrain.

qanoq imnai ye yei ya qa
qanoq imnai ye e ye e ye e ye e ye e ye i ya a qa

Translation

Verse 1. pt. 1.

I wish to come
The salt-water people to their swamps.

Refrain.

I wish to come.

Verse 1. pt. 2.

To *Qernegtoq* and to *Saraivaluk*,
To *Papa* and to *Sinengnik*

I wish to come,
To *Qaryegtoq's* big wife;
I wish to come but I search in vain continually [?]

Verse 2. pt. 1.

I wish to come
To *Arnauyuk* I wish to come.

Verse 2. pt. 2.

To *Ipigunaq*, to *Siuseraq*,
To *Iptaluk's* and *Uniuk's* wives

I wish to come,
And to *Nuktaqtak's* big wife;
I wish to come but searching [?]
(Spoken: It is not finished)

Verse 3. pt. 1.

I wish to come
To *Puvyuyok's* swamps.

Verse 3. pt. 2.

Young bull caribou and to three-year-old caribou,
And fawns or three-year-olds
I wish to come,
And to big bulls; I wish to come but I cannot succeed.

New Song

Verse 4. pt. 1.

How this one am I to recall it?
Kalusiraqtoq is a remarkable-looking man.

Refrain.

How this one

Verse 4. pt. 2.

That wolf, that one, that wants to become a dog [?].
With a caribou that it mated I was informed of it
In the dance-house.

Verse ?

Towards mosquitoes although you devoted all your
attention,
For hares look carefully nevertheless, the rock between
it, you who are always stealing away to the women
on the plain.

No. 47. RECORD IV. C. 90B

Old Dance Song (pisik), incomplete, sung by *Niptanätciaq*, a Coppermine river woman

- Verse 1. *kia kia una qilautikca hai ya*
qat'yi-lamilu iktulainappa hai ya
- Refrain I. *yai ya hai yai ya*
ai yai yai ye yi ya qa qai ya
yei ya a'yi yei ya
a'yi ye yi ya ya
yei yai ye qa qai ya qa
- Connective. *i ya hai ya*
- Verse 2. *kipoq'agtuavlu kånwyätciaq ya hai ya*
qilautikca iktulainappa hai ya
- Refrain II. *i yai ya hai yai yai yai ye yi ya qa*
e ya ha ai ye ya a qai ya
- Verse 3. *ilatun man'a ät'çacuyñaço*
iktulaciçiyñaqpaça hai
 (Refrain I, omitting first line)
- Connective. *i ya hai ya*
- Verse 4. *kia kia una katotikca hai ya*
qat'yi-lamilu äfalainappa hai ya
 (Refrain I)

Translation

- Verse 1. Whose, whose this his drum thing?
 Even though lacking a dance-house he makes it resound loudly.
- Verse 2. *Kipoqqaqtuag, Kanwyatsiaq*
 His drum he makes it resound loudly.
- Verse 3. Like him, this man, though I cannot sing like him,
 Nevertheless I make it resound loudly.
- Verse 4. Whose, whose this his drum?
 Even though lacking a dance-house he makes it resound loudly.

No. 48. RECORD IV. C. 84

Old Dance Song (pisik), sung by *Kåneyçq*, a *Puwliq* girl

- Verse 1. pt. 1. *i yai ye yai culiçailanai*
qut'iq qut'iq piyna qudvivakcin'agtuai
- Refrain. *i yai yei yai yai*
yai yai ya i yai yai yai yai ya
i yai yei yai yai yai ye yai ai
yai yai yai yai yai ye
- Verse 1. pt. 2. *imalu ima oqautit'aço*
uqculiynut'u qa ilaçotiy[a]
açotekpakçaymai yai yei yai yai yai yai
 (Refrain)
- Connective. *i yai ya*

- Verse 2. pt. 1. *i yai yei yai culiyailanai*
picikcipak una qudivakcin'aqtuai
 (Refrain with *he' he'* at the end and Connective)
- Verse 2. pt. 2. *imalu ima oqautit'aγ[o]*
nāγyuliynut'u qa ilayotiγa
utqumiqpakpaymai yai ye yai yai yai yai ye
 (Refrain and Connective)
- Verse 3. pt. 1. *yai yei yai culiyailanai*
pi — qilautikpayo qudivakcin'aqtuai
 (Refrain)
- Verse 3. pt. 2. *imalu ima oqautit'aγo*
pic'ylinynut'u qa ilayotiγ[a]
aqtocqipakpaymai yai yei ya yai ye yi yai
 (Refrain)
 (Spoken: *numiqātiγen hapkwa ātoqpayayalut he' e'*)

Translation

- Verse 1. pt. 1. Let me do nothing.
 The lamp, the lamp up there, it is constantly flaring up
 in spite of everything I do [?]
- Verse 1. pt. 2. Thus too let me tell it.
 Against seals too my weapon
 Thou securest me no game.
- Verse 2. pt. 1. Let me do nothing.
 The big bow, this one, it is constantly uplifted.
- Verse 2. pt. 2. Thus too let me tell it.
 Against bull caribou too my weapon
 Thou sendest me home empty-handed.
- Verse 3. pt. 1. Let me do nothing.
 The big drum it is constantly uplifted.
- Verse 3. pt. 2. Thus too let me tell it.
 For singing dance-songs my instrument [drum]
 Thou makest me weary of lifting thee.
 (Spoken: Dancing-companions, these are the songs
 they continually sing)

No. 49. RECORD IV. C. 95A

Dance Song (pisik), sung by *Uloqcaq*, a *Kiluciktok* man. The singer stopped at the end of the first verse, as he was confusing this song with another.

- Verse 1. *avunai ye yi ya aiyumicutayivun*
aiyumicutayivuna kivānmuli xan'ama
- Refrain. *avunai ye yi ya ye ya hi yai yi yai qai ya*
i ya hai ya

Translation

Towards the east I was getting farther and farther,
 I was getting farther and farther towards the east when
 I faced.¹

¹ This song was said to have originated among the Eskimos east of Coronation gulf.

No. 50. RECORD IV. C. 25c

Dance Song (pisik), sung by *Ciniciag*, a *Puwtiq* man

ilätka ipkwa nunätka ipkwa
nälipcaqtuyeyitka cavaqaluka kiluqaglu
käpitaqsaitoglu ulimaudtu
qoitqeylu kitiqceyyuaylu
aivilinyun pingitkalinyun
ayveqto'nun qoagyumiunun ekilyayianmiunun
kamitkumiayyu togonaiyuayyuk
navlorneylu tucaqayneymi
kivina kaiyuina angon tuvaqayami
qanoilqpa puvektogayyu unyuayyu tuktuciuyut'og
 (Spoken: *nunutpog*)

Translation

My companions they, my countries they,
 I would go to visit them, *Savagaluk* and *Kilugaq*,
Kapitaqsaitog and *Uliman*,
Qoitqeg and *Qitiqseryuag*,
 To the *Aivilik*, to the *Pingitkalik*,
 To the Whale-hunters, to the Frozen-meat Eaters, to the
Sabine Gull people,
Kamitkumiaryuk and *Togonaiyuayyuk*
 And *Navlorneq*—after hearing [about them]
Kivina, *Kaiyuina*, *Angon*—when there are old ice-cakes—
 How does it go? *Puvektogaq*, *Unguaryuk*—he never goes
 to hunt caribou.
 (Spoken: It is finished)

No. 50B. RECORD IV. C. 25b

Dance Song (pisik), unfinished, sung by *Ciniciag*, a *Puwtiq* man

xuwalid-i kivalid-i
päcöyacuhtut qauqtöylu ingaluiuyöylu
qauqtöylu ipkwa utkucöylu
qauyalwlu ovyayyuwlu
iyagcaitoglu nakawalu kivaliaylu
auyegäta opnyegäta
auyagqöyniaqtunya makunnya töqgxyuayynöylu

Translation

What, the eastern people
 They are accustomed to expect [people], both *Qauqtoq*
 and *Ingaluiuyog*,
 Both *Qauqtoq* they and *Utkusik*
 And *Qaugalik* and *Orviaryuk*
 And *Igagsaitog* and *Nakanna* and *Kivaliaq*
 His comrade in summer, his comrade in spring.
 I am going to spend the summer with them, and with
Torgsugyuag also.

ATONS

No. 51. RECORD IV. C. 45B

Dance Song (aton), learned from Prince Albert sound Eskimos, sung by *Avḡana*,
a *Puwlq* man

- Verse 1. *ätiniekuyunay e ye ye yaya*
 ätiniekuyunay e ye ye yay e ye ye ya
Connective. *e yaya*
Verse 2. *ätiniekuyunay piculitxayivini*
 nunaiynaymulin piculitxayivini e yai
 (Connective)
Verse 3. *geḡnetxḡyuiti nuiaqtinmätiḡini*
 nunaiynaymulin ovloqtitxayivini e ye yi

Translation

- Verse 1. I am going to sing a rival song,
 I am going to sing a rival song.
Verse 2. I am going to sing a rival song. I began to walk,
 To a beloved land I began to walk.
Verse 3. Black animals [musk-oxen] when they were visible to me,
 To a beloved land I took long strides [?]

No. 52. RECORD IV. C. 33

Dance Song (aton), sung by *Niyaqtäluk*, a Coppermine river Eskimo man

- Verse 1. *piḡiava nakiḡkpakpa*
 picikcaḡyuk nakiḡkpakpa ai ya
Refrain. *piḡiava i yai ya i ai yai yai ya*
 piḡiava i ai yai yai yai yai
Connective. *i yai i yai*
Verse 2. *tainiqcät-i iwaḡiqtuagtuni ai ya*
 picikcaḡyuk nakiḡkpakpa ai ya
 (Refrain and Connective)
Verse 3. *piḡiava picuyuvi ai ya*
 auyaḡima picuyuvi ai ya
 (Refrain and Connective)
Verse 4. *tiḡmiḡayyun näliuyanḡyḡq*
 nänmazpakcuḡo picuyuvi ai ya
 (Refrain)

Translation

- Verse 1. He constantly bends it, he constantly sends it straight,
 The big bow, he constantly sends it straight.
Refrain. He constantly bends it,
 He constantly bends it.

- Verse 2. Subject-matter for words [theme for a song] as he really
seeks well,
The big bow, he constantly sends it straight.
- Verse 3. He constantly bends it as he walks along,
In summer as he walks along.
- Verse 4. Big birds it is evidently easy to secure,
As he carries his pack, walking along.

No. 53. RECORD IV. C. 58B

Dance Song (aton), from Prince Albert sound, sung by *Kāneyoq*, a *Puvlitq* girl

- Prelude. *ye ye yai ye ya i ya ye yai ya*
ai yei yai ye
ye yai ye ye yai
- Refrain I. *yei yai i ye ya*
i yai ye i yai
ye ye yei yei ya
yi ya ai yai ye ye qai
- Connective. *i ya hai*
- Verse 1. pt. 1. *ye yei ye ye yai uḡaḡāluarīya*
ātciaqciya ima tḡnḡaḡima
- Refrain II. *ye yai ye ye ye ya i yai ye i yai*
ye yei ye ye ya yi ya ai yai ye ye qai ye
- Connective. *i ya hai ya*
- Verse 1. pt. 2. *auḡalumna upat'uaxḡatmaḡa*
ātciaqciya ima āt'aḡiḡāluarīya
(Refrain I and Connective)
- Verse 2. pt. 1. *ye ye ye yai aḡiunitḡāluarīya*
cumun nḡan'uaḡ ima kāniḡan'uaḡ ima
(Refrain I and Connective)
- Verse 2. pt. 2. *auḡalumna upat'uaxḡatmaḡa*
cumun nḡan'uaḡ ima aḡiunitḡāluagaḡali [he'-e']

Translation

- Verse 1. pt. 1. Seeing that I was longing for it,
I gave it a name; the spirit.
- Verse 1. pt. 2. Much blood pours from me [my nose] unexpectedly.
I gave it a name, seeing that I recognized it.
- Verse 2. pt. 1. I have not finished it [my song] however.
Whither my little sister, my little *Kaniraq* [has she
gone].¹
- Verse 2. pt. 2. Much blood pours from me unexpectedly.
Whither my little sister—I have not finished it however.

¹ This is one of the songs that was taught by the Prince Albert sound Eskimos to the *Puvlitq* Eskimos during the summer of 1915 (see Vol. XII, Pt. A., p. 132). The words are said to have been taken from three separate songs.

No. 54. RECORD IV. C. 73A

An old Dance Song (aton), sung by *Kexutuk*, a Dolphin and Union strait youth

- Prelude. pt. 1. *qoqoqoqo ai ye ya*
 Refrain. *qoqoqoqo qa*
 qoqa qai yana
- Prelude. pt. 2. *qoqoqoqo ai ye yana*
 qoqoqoqoqai ye ya ye ye
 (Refrain)
- Connective. *e yana*
- Verse 1. pt. 1. *neqicuyneg atayiyali*
 (Refrain)
- Verse 1. pt. 2. *qoqoqaiyam neqaneqana*
 ivalualiyimi ye e ya ye ye
 (Refrain and Connective)
- Verse 2. pt. 1. *tajva uwana neqiyimiyuma*
 (Refrain, Connective, *he' he'*, and Connective again)
 qoqoqaiyam neqaneqana
 ivalualiyimi ye e ya ye ye
 (Refrain and Connective)
- Epilude. pt. 1. *qoqoqoqane ye e ya qa*
 (Refrain)
- Epilude. pt. 2. *qoqoqoqo ai ye yana*
 qoqoqoqoqai ye e ya ye ye
 (Refrain)
 (Spoken: *at-amiktauq e'*)

Translation

- Verse 1. pt. 1. Desiring to eat I am in difficulties about it.¹
 Verse 1. pt. 2. *Qoqoraiyaq*² his meat
 In a part that has little sinew.
- Verse 2. pt. 1. Now I when I also eat
 Verse 2. pt. 2. *Qoqoraiyaq* his meat
 In a part that has little sinew.
 (Spoken: Another song also, eh?)

No. 55. RECORD IV. C. 62A

Dance Song (aton), incomplete, sung by *Haquyyaq*, a *Puwlutq* woman

yai ye i yana i yana ye i ya
yai ye i yana i ye i ye i yana
ai ye i yana
i yana ai yanai yanai i yan i ya
ye ye yai ye ye yai e ye e yana
ai ye i yana

¹ i.e. I am hungry and can obtain no food.

² *Qoqoraiyaq*, a spirit that lives in the sea, makes the ice break up during winter storms. He was invoked by a shaman in February, 1916, during a succession of fierce gales combined with very cold weather.

ganoga uva uwiniyutpik
 ai ye yi yaya
 ganoga uva inileuyutpik
 ai ye i yaya i yaya ai i yaya
 ye ye yai ye ye yai
 ye ye yai ye ye yai
 ye yaya
 ai ye i yaya
 catutgeaq uwiniyanqutumi
 tunutgeaq uwiniyanqutumi
 ai ye i yaya
 quryuyuaqaya taikana nuytuakai ye ye yai ye ye yai

Translation

Why here have I never succeeded in marrying?
 Why here have I never attained to marriage?

A slender woman being always able to marry,
 A stout woman being always able to marry.

Qugyuk from far over there she came into sight [?]

No. 56. RECORD IV. C. 34

Dance Song (aton), sung by *Kuniluk*, a *Puvliq* man. A different version is given in No. 61

(Spoken: *taqi*)

Refrain.

avaiya a i yai yai ya
 avaiya a i ya i ya
 avaiya a i yai yai ya a i ya
 avaiya a i yai yai ya ai yai yai ye

Connective.

i ya i ya

Verse 1.

avaiya itqayacaqlayi ai ya
¹ ipkwa kivaliptiynilu takoyaymiyapk'in

Refrain.

avaiya i a yai ya ai ya
 avaiya i ya yai yai yai yai ye

Connective.

i ya hai ya

Verse 2.

aliyaylu ipkwa kaiyuinalu
 umiymanayyuk puyniyayyuk
 kununaqayyuk kivaliaylu ka cuyayyu taipayyuytu ai
 alayyuaaylu ka aitarucilu itaiyaylu ka
 malayyuaayyu ilatciaq atciaq

Refrain

avaiya i ya yai ya
 avaiya i ya yai ya
 avaiya i ya yai yai
 avaiya i ya yai ya [u hu'u]

¹ The word missing here could not be deciphered on the record.

Translation

(Spoken: Begin)

- Refrain. Over east
 Verse 1. Over east let me recall them to mind
 those people east of us too, because I also
 have travelled to see them.
 Verse 2. *Algiaq* they and *Kaiyuina*,
Umingmangnaryuk, *Pungningnaryuk*,
Kununaqsaryuk and *Kivaliaq*, *Sugaryuk* and *Taiparyuk*
 And *Algagyuag* and *Aitauq* and *Ititaiyag*,
Maligyuaryuk, *Ilatsiaq*, *Atsiaq*.

No. 57. RECORD IV. C. 75

Dance Song (aton), sung by *Haquyyaq*, a *Puvltq* woman

Another version of this song is given in No 58

- Prelude. *cävriyuyaymilayo-o-ŋo*
cävriyuyaymilayo unayayay ai ya
yayayay i ye ye yayaya
ai ye yay ay ya i ye yay ay ayayay
ai ye ye ye e i ye a
- Connective. *e yayä*
- Verse 1. pt. 1. *cävriyuyaymilayo-ŋo*
cävriyuyaymilayo unayayay ai ya
- Refrain. *una qai yi i ye yayä*¹
 (Connective)
- Verse 1. pt. 2. *cuvtikaliunayaya*
inualeka una cävriyuyaymilayo
 (Refrain and Connective)
- Verse 1. pt. 3. *puvltwtkaunaya*
inualeka una cävriyuyaymilayo
 (Refrain and Connective)
- Verse 1. pt. 4. *picikpa — käpçqpauciayo-ŋo*
näleqtuyayminayo cävriyuyaymilayo
 (Refrain and Connective)
- Verse 2. pt. 1. *cävriyuyaymilayo-ŋo*
cävriyuyaymilayo unayayay aiye
 (Refrain and Connective)
- Verse 2. pt. 2. *kayhiyyuwtiunaya*
inualeka una cävriyuyaymilayo
 (Refrain and Connective)
- Verse 2. pt. 3. *käpçqpauciayo-ŋo*
nälektuyayminayo cävriyuyaymilayo
 (Refrain)

Translation

- Prelude. Let me go and dance beside him,¹
 Let me go and dance beside him.
- Verse 1. pt. 1. Let me go and dance beside him,
 Let me go and dance beside him.

¹ Another meaning given for this word was "Let me have a look at him." I do not know which is correct.

- Verse 1. pt. 2. Of whatever place he is,
That man, let me go and dance beside him.
- Verse 1. pt. 3. He from *Puvliq*,
That man, let me go and dance beside him.
- Verse 1. pt. 4. Whether he will shoot¹—whether he will stab me or not,
Since I cannot help it, let me go and dance beside him.
- Verse 2. pt. 1. Let me go and dance beside him,
Let me go and dance beside him.
- Verse 2. pt. 2. He from *Kanghiryuaq*,
That man, let me go and dance beside him.
- Verse 2. pt. 3. Whether he will stab me or not,
Since I cannot help it, let me go and dance beside him.

(No. 58. RECORD IV. C. 47B

Dance Song (aton), sung by *Qaiyayana*, a Coppermine river woman
Another version is given in No. 57

aya inualekauna cāvriyuyaymilaro
una qai ye (laughter—*kitucuna qwtuna nuḡauyq*)
i yaya
kāḡwuywḡhunaya inualekauna cāvriyuyaymilaro
una qai yi ye ya
i yaya
picikpaucialiyi nāleqtu — nāleqtuyayminaro
cāvriyuyaymilaro
una qai (laughter)
i yaya (laughter)
cwltqaliuḡana inualekauna cāvriyuyaymilaro
una qai yi ye yaya
i ya qa
pucwtikauna inualekauna cāvriyuyaymilaro
una qai
 (Spoken: *nuḡunaqḡq kapaynumanik tainin-uanik*
 — *ila nuḡutpḡq*).

Translation

That man, let me go and dance beside him,
 That man.
 He from the bay, that man, let me go and dance beside
 him,
 That man.
 Let him shoot them since I cannot help it
 let me go and dance beside him,
 That man.
 He from *Puvliq*, that man, let me go and dance beside
 him,
 That man.
 (Spoken: It is completed—they are only froth [are
 wrong], those two little words. Yes, indeed, it
 is finished.)

¹ A mistake on the part of the singer.

No. 59. RECORD IV. C. 45A

Dance Song (aton), sung by *Avḡana*, a *Puvliq* man

Prelude.

e yaḡe yaḡe yaḡ aḡ aḡ e ye yaḡaḡa
yaḡ aḡ e yaḡe
yaḡe ye yaḡ yaḡe
yaḡai yaḡ aḡ aḡe ye ya
yaḡe ye yaḡ aḡ e
yaḡe yaḡe yaḡe
yaḡe yaḡaḡ e ye ye

Connective.

Verse 1.

ātoqcaqtuḡa taḡva
e yaḡ e yaḡaḡaḡ e ye yaḡaḡa
atoḡhuiḡmaḡaḡale paḡiḡmale
yaḡai aḡ e ye yaḡa

Connective.

Verse 2.

aḡe e ye yaḡa
auleyumaḡtuniḡi yaḡ ai yaḡ aḡ

Translation

Verse 1.

I am going to procure a song now.

Because they want me to sing, my daughters [want me to sing].

Verse 2.

He wishing to go away.

No. 60. RECORD IV. C. 54

Dance Song (aton), sung by *Iḡuaḡ*, a *Noahoyḡniḡ* woman

Refrain.

i yaḡe yaḡai ye yaḡe yaḡa
e yaḡe yaḡai ye yaḡa hai yaḡaḡa
eḡ e yaḡa' e yaḡa e i yaḡa
e ya yaḡa e yaḡa
yai ye yaḡa ye i ye e yaḡa

Connective.

Verse 1.

naiḡiḡuḡiḡi (?) ātoḡḡaḡiḡiḡi
nāḡyulḡiḡi maḡoa āniḡuḡapkaḡ
 (Refrain and Connective)

Verse 2. ?

goveacuḡiḡi ātoḡḡaḡiḡiḡi
i caḡyalaḡiḡi nauḡiḡcaḡuḡapkaḡ
 (Refrain—3rd line only)

Verse 3. ?

utuḡaum ḡaḡa ḡaḡaḡiḡi
i ya ye yaḡa ye ya e yaḡa
 (Connective)

Verse 4. ?

kiacuḡiḡaḡa iḡeḡḡiḡiḡaḡaḡa
aḡnaḡaḡmaḡa-a ḡat'ualuk ḡaḡa
aḡe yaḡ
 (Spoken: *ḡanoḡ imna he-e-e-e*)
i yaḡa he yaḡa

Verse 5. ?

utuḡa — taḡeḡḡmiḡuan e yaḡe
i yai ye yaḡa i ye yaḡe
 (Spoken: *taiḡa he he he*)

Translation

- Verse 1. ? I sing about it,
Bull caribou, these ones, how I went past them.
- Verse 2. Gladly I sing about it,
A short-haired one [bearded seal] how I tried to harpoon
it.
- Verse 3. *Utugaq*
- Verse 4. Some one or other I wish he would help me.
My companion¹ *Qattualuk*.
- Verse 5. *Utugaq*²—*Taleringmiyuag*
(Spoken: Finished)

No. 61.) RECORD IV. C. 70A

Dance Song (aton), sung by *Kukilukaq*, a Bathurst inlet woman
A variant is given in No. 56

- Verse 1. *i yai ya*
takotätka ipkwa itgaqacaqlayin
avakptiyinilu takoyaqivavut
- Refrain. *avaiya i yai yai yai ya*
avaiya i yai yai yai yai yai ye qa qai
- Connective. *i yai ya*
- Verse 2. *atäiyälu ipkwa kaiyuinalu*
umiymanayyuk punniynayyuk
kununacuytu kimaliaylu qa
akuyayyutlu taipayyutlu
atayayyaylu qa aitaucilu mäliyuayyu ititaiyaylu qa
ilätciaq ätciaq
(Refrain—Fragment)

Translation

- Verse 1. The people I have seen, those, let me recall them to mind,
East of us, those whom we went to see.
- Verse 2. *Algiaq* they and *Kaiyuina*,
Umingmangnaryuk, *Pungningnaryuk*
And *Kununasuk* and *Kimaliaq*
And *Akugaryuk* and *Taiparyuk*
And *Algagyuaq* and *Aitausik*, *Maligugaryuk* and
Ititaiyag,
Ilatsiaq, *Atsiaq*.

No. 62. RECORD IV. C. 58A

A Prince Albert sound Dance Song (aton), sung by *Käneyaq*, a *Puwliq* girl

- Prelude. *i ye kany e ye kanya*
i ya kany yei yai ya
- Connective. *e yaya*

¹ Lit. the man with whom I exchange wives.

² The singer made a mistake in the name.

- Verse 1. ? *cuvauua toktoyl̥iy̥i*
 ya kaja qaileqc̥n̥aqtumi
 ya kaja a ye i yai ya
- Connective. *e yaya*
- Verse 2. ? *toktoyl̥[iy̥i] qaileqc̥n̥aqtoma[na]*
 c̥t̥q̥nm̥ik̥ k̥iuk̥c̥n̥aqp̥i̥ ya
 kaja i yei yai ya
- Connective. *e yaya*
- Epilude ? *i ya kajan̥ e ye kaja*
 yaya i. ya qaja yei ya he' he' he' he' he'

Translation

- Verse 1. What is this? An eider duck
 Beginning at last to come.
- Verse 2. An eider duck when it began at last to come
 With a gun I shot it.¹

No. 63. RECORD IV. C. 47

Dance Song (aton), sung by *Qaiyɔɔana*, a Coppermine river woman

- Verse 1. *i ye ye i ye ye i ye ye yaya*
 i ye ye ya i ye ye i ye ye yaya
 cumin una nauyiman̥ i ye i ye ya aya (laughter)
 i yaya
 i ye ye ya i ye ye ya
- Verse 2. ? *i ye ye ya i ye ya a i ye yai ya*
 i ye ye ya i ye ye i ye ye ya ye
 cumin una nauyiman̥ i
 (Spoken: *nuyun̥iaq̥ɔq̥*)

Translation

- Verse 1. Whence that one, where?
- Verse 2. Whence that one, where?

No. 64. RECORD IV. C. 30

Dance Song (aton), sung by *Uloqcaq*, a Coppermine river man

.² *atogc̥an̥t̥ɔq̥ ilicay̥iya*
e ye yi ya i ya i ya a hai ya
hai ya
ai ya qa ya
ε̥v̥akav̥tu̥ ān̥av̥iy̥y̥v̥tu̥ auct̥ɔ̥y̥v̥tu̥ qa
ataq̥c̥ileki̥ uku̥ḁ̄t̥i̥ nage̥iy̥mi̥y̥y̥v̥tu̥ uku̥ḁ̄t̥i̥ ilicay̥iv̥i̥
ai yai i yai ya hai ya
atoy̥lu̥ il̥it̥pat̥ku̥ ḁ̄tu̥at̥ay̥ai̥y̥ḁ n̥ε̥y̥u̥q̥ay̥l̥v̥tu̥
 n̥ε̥y̥u̥q̥ay̥c̥y̥y̥u̥ (hu-u-u)

¹ This song, like Nos. 53 and 81, was learned by the *Puvliq* Eskimos from the natives of Prince Albert Sound in the summer of 1915.

² The first words were inaudible.

Translation

A thing that is not worth singing I bring it to his knowledge.

Ervakak and *Anarvigyuk* and *Auqtoryuk*

? these, never mind, these I shall teach.

And the song, when they two teach her she is going to sing it repeatedly. Grass from a caribou's stomach, she was beginning to eat grass from a caribou's stomach.

No. 65. RECORD IV. C. 48

Dance Song (aton), sung by *Haiyakuk*, a Coppermine river woman
(Burden syllables only)

No. 66. RECORD IV. C. 21A

Dance Song (aton), sung by *Kāneyoq*, a *Puwlīq* girl

qvlunīy āteyūnanāyā
qvlunīy āteyuket-uaneyā
āteyūnanāyā āteyānāyā
onāyā cīyāyā
qvlunīy āteyuket-uani
 (əhoi hoi hoi hoi)
āteyūnanāyā āteyāyā onāyā yāyāyēyāyā
qvlunīy āteyuket-uanāyā
qvlunīy āteyūnanāyā
āteyūnanāyā āteyāyā onāyā cīyāyāyā qvlunīy
 (əhoi hoi)

Translation

His eyebrows wishing to meet [?]

His eyebrows wishing to meet properly,
Wishing to meet, meet.

His armpit its odour.

His eyebrows wishing to meet properly,
Wishing to meet, meet.

Its odour.

His eyebrows wishing to meet properly,

His eyebrows wishing to meet,

Wishing to meet, meet.

His armpit its odour,

His eyebrows.

No. 67. RECORD IV. C. 45C

Dance Song (aton), from Dolphin and Union strait, said to be very ancient
Sung by *Avyāna*, a *Puwlīq* man.

nuyuciuyaxyaqlayō unāyāyāy ai ye yāy āyā
nuyuciuyaxyaqlayō unāyāyāy ai ye yāyāyāy ye ye yāyā

Translation

Let me go and watch its vanishing.

Let me go and watch its vanishing.

No. 68. RECORD IV. C. 21B

Part of a Dance Song (aton), sung by *Haquyyaq*, a *Puvliq* woman

auraiyuaq takoyiyayana
aulayit'eq aminiyuinikt'eq sule

Translation

*Auraiyuaq*¹ it is visible to me,
It vanishes not, it is without grass also.

UNDIFFERENTIATED DANCE SONGS

No. 69. RECORD IV. C. 104

Dance Song, sung by *Ikpakhuaq*, a *Puvliq* man

- Connective. *e yaya*
- Verse 1. pt. 1. *cauqānma picuyulixayamaiyuno*
i ye yayai yaya
qiyimiktutlu'yo picuyacuayaiyayiyana
- Refrain. *i ye yayai ye yaya*
e ye yai yay e ye yai ya
(Connective)
- Verse 1. pt. 2. *qanoq camna picuyaiyayiyana*
i ye yayai yaya
tcikuliayli picuyatuayaiyayiyana
(Refrain and Connective)
- Verse 2. pt. 1. *cauqānma picuyulixayamaiyuno*
i ye yayai yaya
caqumeqtovlu'yo picuyatuayaiyayiyana
(Refrain and Connective)
- Prelude to
next verse. *ha — a hayei ye ye yaya*
- Refrain. *ha — a haye ye ye yaya*
hayi ye ye yaya
ye ye ye ya
- Connective. *e yaya*
- Verse 3. *ha — aya tucaleywi'yo*
atimnili ima poiyaixayamaya
(Refrain and Connective)
- Verse 4. *cunaw'a ca—*

Translation

- Verse 1. pt. 1. My companion he wanted to travel about all the time.
Searching all about for him I kept walking expecting to find him.
- Verse 1. pt. 2. How, down here, can I expect to walk on it?
On young ice I am actually walking steadily over it.
- Verse 2. pt. 1. My companion he wanted to travel about all the time.
Striving to catch a glimpse of him I kept walking expecting to find him.
- Verse 3. I began to hear it.
From beneath me when it [seal] came up to breathe.
- Verse 4. What is here?²

¹ *Auraiyuaq* is a locality in the district of *Puvliq*, in southwestern Victoria island.

² This is really two distinct songs fused together. The second song (Verse 3, etc.) is given in full below (No. 70).

No. 70. RECORD IV. C. 69

A Prince Albert sound Dance Song, sung by *Kuniluk*, a *Puwl̥iq* man

- Verse 1. *atimnili ima poiyaṭṭayman*¹
 Refrain. *aya ai ye ye yaya*
ye ye yaṇ e ye ye ya
 Connective. *e yaya*
 Verse 2. *cunaw'a camna makcaluyyumiṇi*
mikpaiyamni ima poiyaṭṭayman
 (Refrain and Connective)
 Verse 3. *tukaqciyamniṇi ipiqceṇmiṇapkuṇu*
qolani maṇi iqciwawaktuna
 (Refrain and Connective)
 Verse 4. *a hā camna tutipkanayilay*
inuyalimana tutipkanayilay
 (Refrain and Connective)
 Verse 5. *tauqayma ima teḡlianmanṇi*
inuyalimana tutipkanayilay
 (Refrain and Connective)
 Verse 6. *aḡnauyuyumliṇi ṡṡtuvaqovṡunaya*
tauqayma ima teḡlianmanaya
 (Spoken: *iniṡiaqoq*)

Translation

- Verse 1. From beneath me when it [seal] came up to breathe.
 Verse 2. What is here, down here? A big bearded seal
 At its small hole when it came up to breathe,
 Verse 3. On my harpoon line when I held it fast,
 On top here I kept sitting.
 Verse 4. Down here he trod on it,
 My person [me] he trod on it.
 Verse 5. My companion, when he had gone round behind me,
 My person he trod on it.
 Verse 6. To [alongside of ?] *Arnauyuk* telling me to go to the other
 side,
 My companion when he had gone round behind me.
 (Spoken: It is nearly ended)

No. 71. RECORD IV. C. 29

Dance Song, sung by *Taipān'a*, a *Puwl̥iq* boy

- Verse 1. *cumunmi e ye ye tikitcalaupik*
 Verse 1. pt. 1 *cumunmi e ye ye ātoqtuaṇniṇmi*
 (corrected) *makeṡyuaṡyuyṡi ātoqtuaṇniṇmi*
 Refrain. *cumunmi e ye a ye e ya e ya*
 Verse 1. pt. 2. *ayotikcat capkua geṇniqtṡyuyṡi*
takomavaktuyṡi ātoqtuaṇniṇmi
 (Refrain)

¹ The first words of the verse were inaudible on the record.

- Verse 2. pt. 1. *cumunmi e ye ye tikitcalaupik*
uktit'alγmunli tikitcalaupik
 (Refrain)
- Verse 2. pt. 2. *uktit'alγmul'i tikitcaγmiγama*
tupaγyuγmul'i tikitcalaupik
 (Refrain)
- Verse 3. pt. 1. *(uktit'alγmul'i)¹ tupaγyuγmul'i tikitcaγmiγama*
tauqatitkali toqtulätivatka
- Refrain. *cumunmi uhu-u*

Translation

- Verse 1. Whither pray have I reached?
- Verse 1. pt. 1. Whither pray in the actual singing
 ? in the actual singing.
- Verse 1. pt. 2. The hunted ones those, the black ones [musk-oxen]
 Having often seen them. In actual singing.
- Verse 2. pt. 1. Whither pray did I reach?
 To a cliff I reached.
- Verse 2. pt. 2. To a cliff when I also reached,
 To a tent I reached.
- Verse 3. pt. 1. (To a cliff) to a tent when I also reached,
 My fellow-countrymen I called to them.

NO. 72. RECORD IV. C. 77

Dance Song, sung by *Haquγyaq*, a *Puvliq* woman

- Verse 1. pt. 1. *ai ye yai ya aiγumiγivätka ai ye yai ya*
in'γoaγyumi aiγumiγivätka
- Refrain. *ai ye yai ya ai ye yai ya i ye*
- Connective. *i yai ya*
- Verse 1. pt. 2. *in'ilγotitcamik kikcaleqpaγmata ai ye yai ya*
in'γoaγyumi aiγumiγivätka
 (Refrain and Connective)
- Verse 2. pt. 1. *gai ye yai ya aiγumiγivunγa ai ye yai ya*
uamnik ima aiγumiγivunγa
 (Refrain and Connective)
- Verse 2. pt. 2. *aulautikcamnik aiγuqcaγin'ama ai ye yai ya*
uamnik ima aiγumiγivunγa
 (Refrain and Connective)
- Verse 3. pt. 1. *ai ye yai ya in'eqxinigpik ai ye yai ya*
nunaγoaγyumi in'eqxinigpik
 (Refrain and Connective)
- Verse 3. pt. 2. *komaγoaγyumi aiγuninγmiγapkin ai ye yai ya*
nunaγoaγyumi in'eqxinigpik
 (Refrain and Connective)
- Verse 4. pt. 1. *ai ye yai ya aulautikqaqpik ai ye yai ya*
in'γoaγyumi aulautikqaqpik
 (Refrain and Connective)

¹ An error in beginning the verse.

- Verse 4. pt. 2. *imaŋoaŋyumi aulautikqayama ai ye yai ya*
tauŋoaŋyunun tikitqätivik
 (Refrain)
- Verse 5. pt. 1. *ai ye yai ya kilegtuaqpik ai ye yai ya*
kit-iniymun kilegtuaqpik
 (Refrain and Connective)
- Verse 5. pt. 2. *kit-iniymun kilegtuaŋama ai ye yai ya*
ayotikcamnik kiceniŋniqpik
 (Refrain and Connective)
- Verse 6. pt. 1. *qai yai ya aiyumiŋivätka ai ye yai ya*
tiŋmiŋociaŋyun aiyumiŋivätka
 (Refrain and Connective)
- Verse 6. pt. 2. *uwaŋa aulautiptali aulautikqaymata ai ye yai ya*
tiŋmiŋociaŋyun aiyumiŋivätka

Translation

- Verse 1. pt. 1. I could not succeed in reaching them,
 Big men I could not succeed in reaching them.
- Verse 1. pt. 2. Possessions when they began to desire,
 Big men I could not succeed in reaching them.
- Verse 2. pt. 1. I could not succeed,
 Myself I could not succeed.
- Verse 2. pt. 2. The travelling gear because I was not acquainted with,
 Myself I could not succeed.
- Verse 3. pt. 1. I found everything pleasant,
 In the great land I found everything pleasant.
- Verse 3. pt. 2. Big caribou I was not unable to secure them.
 In the great land I found everything pleasant.
- Verse 4. pt. 1. I had the means to travel [a kayak],
 On the broad water I had the means to travel.
- Verse 4. pt. 2. On the broad water since I had the means to travel,
 To big people I arrived first.
- Verse 5. pt. 1. I actually reached,
 To *Killiniq*¹ I actually reached.
- Verse 5. pt. 2. To *Killiniq* when I actually reached
 Game I secured in abundance.
- Verse 6. pt. 1. I could not succeed in reaching them,
 Flocks of birds I could not succeed in reaching them.
- Verse 6. pt. 2. I—our travelling gear, since they had travelling gear—
 Flocks of birds I could not succeed in reaching them.²

¹ *Killiniq* is a district in the south of Victoria island.

² This song was composed many years earlier by a Coppermine river shaman named *Kallukpik*. It was said to be a white man's song, acquired by *Kallukpik* in a dream.

No. 73. RECORD IV. C. 36

Dance Song, sung by *Takoheq'ina*, a Coppermine river woman

- Verse 1. pt. 1. *i ye ye ya ya tucanayinaqpiyen*
kivalivut kamaya tucanikatqapatut
- Refrain I. *i ye ye yay i ya qai ye*
i ye ye yay i ya qai ya
i ye ye i yaya ye ye ya i ya a qa qai ya qa
i ya hai ya
- Connective. *umiyaktuyti-i atanayanimaya*
katektunuytu qaya cayagniktu ima qai ya
i ye ye i yay i ya qai ya
- Refrain II. *i ye ye ye i yay i ya qi ya qai ya*
- Verse 1. pt. 3. *tamaitali makua inuyeaqtuyti-i*
aktuayainapkin inuyumayinaq'uya
- Refrain III. *i ye ye yaya yi ye ye i yai ya*
i ye ye yay i ya qai ya
i ye ye yay i ya i yai qai ya
i ye ye i yaya yi ye yay i ya a qa qai ya qa
- Connective. *i ya qai ya*
- Verse 2. pt. 1. *i ye ye ya ya tucukcin'aqpiyen*
nunayun imuya avat:pt:ynuti
 (Refrain I and Connective)
- Verse 2. pt. 2. *tunukpt:ynutu nigenutu ima ya*
cayynutu ima utkuciknulu qa a ya
i ye ye i yay i ya qai ya

Translation

- Verse 1. pt. 1. I have long since heard of them,
 Those east of us, I take notice of it, those that were
 heard of before [?]
- Verse 1. pt. 2. The musk-ox when it stayed close to me,
 White [caribou] too and short-haired ones,
- Verse 1. pt. 3. All of them, these, being plentiful,
 Although I have not actually skinned them I intend to
 go right on to my destination.
- Verse 2. pt. 1. I long to go to them at last,
 To the lands over yonder, to those farthest from us out
 of sight.
- Verse 2. pt. 2. To those [lands] farthest behind us, both for meat
 And for knives and for pots.

No. 74. RECORD IV. C. 44

Dance Song, sung by *Qaiyyana*, a Coppermine river man

- Prelude.¹ *uvaya ye ye ye yaya*
taitvivaymaya e ye ye ye yaya
- Refrain. *e ye ye ye yay e ye ye ye ya*
- Connective. *eyaya*

¹ Miss Roberts thinks this should be considered a verse, not a prelude. The song would then end with Verse 4. pt. 1.

- Verse 3. pt. 1. *ai ya cumunkialu*
cānileya utiyeyivaya
 (Refrain and Connective)
- Verse 3. pt. 2. *tiyumi-yum tutalxatmaya*
cānileya utiyeyivaya
 (Refrain and Connective)
- Verse 4. pt. 1. *ai ya cumunkialu*
tupamnilu in'eqtuiyivuya
 (Refrain and Connective)
- Verse 4. pt. 2. *ciletiyāt-aug qaiyainmiyman*
tupamnilu in'eqtui [yivuya]

Translation

- Verse 1. pt. 1. Whither at all.
 My aunt I really love her dearly.
- Verse 1. pt. 2. The weather when it turned again to freezing—
 My aunt I really love her dearly.
- Verse 2. pt. 1. Whither at all.
 My younger sister I long to return to her.
- Verse 2. pt. 2. The people since they also long for me [?]
 My younger sister I long to return to her.
- Verse 3. pt. 1. Whither at all.
 My husband I long to return to him.
- Verse 3. pt. 2. Seizing [a knife] when he stabbed me—
 My husband I long to return to him.
- Verse 4. pt. 1. Whither at all.
 In my tent also I am always comfortable.
- Verse 4. pt. 2. Outside of [beyond] them also when no one came—
 In my tent also I am always comfortable.

No. 76. RECORD IV. C. 53c

Dance Song, sung by *Aqxiataq*, a *Noahoyuq* man¹

- Prelude. *ye yaya aya i ye i ye*
 Refrain. *e yaya ye yaya ye ye ya ye*
e yaya
ya e ye ye ye e yaya ye yaya
- Verse 1. pt. 1. *maneymik ka putukiya*
cikiya ka qwiyaqaya
ye yayanaya ye yaya a ye ya ye
 (Refrain)
- Verse 1. pt. 2. *qoiyami ka qoiyaqiyaya*
ye yayanaya ye yaya ye ya a ye
 (Refrain)
- Verse 2. pt. 1. *maneymik ka putukiya*
cikiya ka qwiya —————

¹ The divisions into Prelude, etc., are taken from Miss Roberts' musical text.

Translation

- Verse 1. pt. 1. A clod of earth it tripped me,
It laid me flat on my face. He turned to look at me.
- Verse 1. pt. 2. On slippery ground it made me slip.
- Verse 2. pt. 1. A clod of earth it tripped me,
It laid me flat on my face. He turned to look at me.

No. 77. RECORD IV. C. 28

Dance Song, sung by *Aneqaq*, a Coronation gulf man

- Prelude. *uwuna tatwuna ai yi ya*
ai yi ya'a yi yi ya yi a'a
a yi ya yi ya ya yi ya
- Connective. *i yai ya*
- Verse 1. *uwuna tatwuna qoviylauyivuna*
tucayatayniyimi ta'yeomi una aynautait qaumayayyut
- Refrain. *uwuna tatwuna ai yi ya*
ai yi ya ai yi ya a yi yi ya yi a'a
a yi ya yi ya ya yi ya
(Connective)
- Verse 2. *uwuna tatwuna qoviylauyivuna*
tucayatayniyimi akiliniyimiuy cavyicaqtayyut
(Refrain and Connective)
- Verse 3. *uwuna tatwuna qoviylauyivuna*
tucayatayniyimi qairniyimiuy aynautait ayotiyiniktayyut
(Refrain, unfinished)

Translation

- Prelude. Through this source, through that source.
- Verse 1. Through this source, through that source, I was made to
rejoice,
On frequently hearing that on the sea there the women
are white.
- Verse 2. Through this source, through that source, I was made to
rejoice,
On frequently hearing of the *Akilinik*¹ people being fond
of making knives.
- Verse 3. Through this source, through that source, I was made to
rejoice,
On frequently hearing of the *Qairniq*² people, of their
women being eager for men.

¹ The *Akilinik* Eskimos dwell inland from Hudson bay around the Thelon river. The Copper Eskimos frequently visited them for trade.

² The *Qairniq* Eskimos are better known as the *Kinipetu*; they dwell around Chesterfield inlet and its vicinity, on the west coast of Hudson bay.

No. 78. RECORD IV. C. 71

A Prince Albert sound Dance Song, sung by *Ikpækhuag*, a *Purliq* man

- Prelude. *ai yaŋe ye yaŋa*
 ye yaŋe yaŋi ya-a
 ai yaŋe ya yaŋa
- Refrain. *ai yaŋe yaŋe ya*
 e yaŋe ya e yaŋe ya
- Connective: *e yaŋa*
- Verse 1. pt. 1. *kɪpɪqɪcucun ătɔŋiŋaŋa*
 năŋyutɪumli cəŋmɪŋmaŋa yaŋe yaŋa
 (Refrain and Connective)
- Verse 1. pt. 2. *căntɔulɪŋ iŋiŋiŋiŋaŋa*
 qayyuali iŋtɪlɛqɪŋu
 (*u u u* [instead of refrain] and Connective)
- Verse 2. pt. 1. *kɪpɪqɪcucun ătɔŋiŋaŋa*
 nəŋyutɪtɪ cəŋmɪŋmaŋe yaŋe
 (Refrain and Connective)
- Verse 2. pt. 2. *tulɔŋiŋ-ăkɪn iŋiŋiŋatkəŋa*
 mɪkcɪmnunli ăitəŋaiŋaqɪn yaŋe ya
 (Refrain)
 (Spoken: *kəŋhiŋyuaŋmɪutanɪk qowanəŋpakami ilicaiŋum*)
 (Connective)
- Verse 3. pt. 1. *kɪpɪqɪcucun ătɔŋiŋaŋa*
 qəŋnɛt-wli cəŋmɪŋmaŋe yaŋe yaŋa
 (Refrain)
 (Spoken: *ŋen-eci kəŋhiŋyuaŋmɪutanɪk ătotɪnɪŋɔŋɔŋ*)
 (Connective)
- Verse 3. pt. 2. *cătquk-ăŋi iŋiŋiŋatkəŋa*
 mɪkcɪmnunli okuŋaiŋaqɪn
 (Spoken: *năŋyuk-ŋn cătquŋiŋatkɪn*)
 yaŋe ya
 (Connective)
- Verse 4. pt. 1. *kɪpɪqɪcucun ătɔŋiŋaŋa*
 uqɔŋmɪum tainəŋmaŋe yaŋe yaŋa
 (Refrain and Connective)
- Verse 4. pt. 2. *numŋutɪlɪŋ iŋiŋiŋiŋaŋa*
 numŋutɪlɪŋ unăŋmɪlɔqɪŋaŋe yaŋa
 (Refrain, unfinished)

Translation

- Verse 1. pt. 1. *Kipigsusuk* I sing of it.
 The bull caribou when it looked toward me,
- Verse 1. pt. 2. Its flank I was able to see it.
 The arrow I shot it to one side.
- Verse 2. pt. 1. *Kipigsusuk* I sing of it.
 The game when they looked toward me.
- Verse 2. pt. 2. Thy two canine teeth I was able to see them;
 Toward me thou camest with open mouth.
 (Spoken: It is a *Kanghiryuaq* [Prince Albert sound]
 song; you should be thankful to be taught it)

- Verse 3. pt. 1. *Kipigsusuk* I sing of it.
The musk-ox when it looked at me.
(Spoken: Jenness, a *Kanghiryuaq* song has been sung for you)
- Verse 3. pt. 2. Thy two weapons [horns] I was able to see them;
Toward me thou camest with lowered head.
(Spoken: Thy horns thou usest them as weapons)
- Verse 4. pt. 1. *Kipigsusuk* I sing of it.
Uqsormioq since he said something about me,¹
- Verse 4. pt. 2. Holding the drum I look at him;
Holding the drum I try to contend with him in song.

No. 79. RECORD IV. C. 53A

Dance Song, sung by *Aqxiataq*, a *Noahorñiq* man²

- Prelude. *ai ye ye ya-a yai ye ye ya*
ai ye ye i ya-a ya i yai ya yai ya
- Prelude Refrain. *a ye yai ya ye-e ye i ya-a*
- Connective. *ai ye i ya-a*
- Refrain Proper. *ai ye i ya ya i ya ye ye ya*
ai yei yei ya ye yei ye ya ye
i ya-a ya ye ye i ya-a
(Connective)
- Verse 1. *ätuyaluyä ätoqtikaya*
ai ye yei ya
tainiqcaunani
(Prelude, Refrain and Connective)
- Verse 2. *tainiqcauliunanay aiyuliyinayiya*
ai ye yei ya
qunaqpak unay
(Prelude, Refrain with *u hu . .* and Connective)
- Verse 3. *qimauiyiq wanmun nuwuyauivtun*
ai yei yei ya
nuwuyauivtuniy
ai ye ya i ya ye ye e e ye

Translation

- Verse 1. The old song he makes me sing,
Although it has mere burden syllables.
- Verse 2. Although it has only burden syllables I am unable to
sing it again [?]
Qunaqpak he
- Verse 3. He fled away to the west, becoming a cloud,
Becoming a cloud.

¹ e.g. in a song.² The divisions into Prelude, etc., are taken from Miss Roberts' musical text.

No. 80. RECORD IV. C. 49

Dance Song, sung by *Utoqeq*, a Coppermine river woman

- Prelude. *ye ye ye ye ye ye ye ye yei ya hi yai yai yai
ya yai ya hai yei yai ya hai ya
ya ya-a ha ya yai ya*
- Connective. *hai ya*
- Verse 1. *qeqtoqlucilu naḡiktqluci
tājvani ai ye qa qai ya
i ya qai ya
qanoq capkwa ai ye ya qa
i ye yai ya
qa capkoāni qātqteeqtpat
inuit-u nānuit-u capkoa ai ye yei ya*
- Refrain. *i ye ye ye ye i ye ye hi ya hi yai ya
i ya hai ya ya ya ha ya yai ya*
(Connective)
- Verse 2. *qeqtoqlucilu naḡiktqluci
tājvani ai ye qa
qai ya
i ya qai ya
naiyātka neḡiyuktuneq'i ye yai ya qa
uwimiyuk neḡiyuktuneq'i avuyaleppayayata*
- Refrain. *ye ye i ye i ye ye i ye ye hi ya a —————*

Translation

- Verse 1. Though you travel over level ground, though you climb
the hills to look around
Over there,
How [is it that] they,
They are not to be found,
Both people and white bears they,
- Verse 2. Though you travel over level ground, though you climb
the hills to look around
Over there.
My younger sisters they wanted to await,
Their husbands they wanted to await, since they had
begun to travel eastward.¹

No. 81. RECORD IV. C. 55

A Prince Albert sound Dance Song, sung by *Miluk'atak*, a Dolphin and
Union strait woman

- Refrain. *mani-laya mani-laya qaya
mani-laya mani-laya qaya
yai yei ye ye ye i yaya
aya kanana qai ye ye i yaya*
- Connective. *aye ye ye ya
e yaya*
(Refrain and Connective)

¹ This song is said to have arisen from the following incident. Some men had gone out to hunt caribou, leaving their wives and children to follow later. The women waited for some relatives to join them before starting out, and in consequence their husbands searched for them in vain.

Verse 1.

tcikaŋyuk camna picukȳäluaŋiŋaŋa
tcikaŋyuk camna picukȳäluaŋiŋaŋa
tcikucayni-laŋi qai ye ye ya ya yei yaŋa
aŋe e ye ye ya

(Connective, Refrain and Connective)

Verse 2.

nunaŋyuk camna picukȳä —¹
nuna camna picukȳäluaŋiŋaŋa
nunaŋyuk camna picukȳäluaŋiŋaŋa
nunacayni-laŋi a qai yei ye ye yei yaŋa [a ha ha . . .]

(Connective)

Verse 3.

täciŋyuk camna upakȳäluaŋiŋaŋa
täciŋ camna upakȳäluaŋiŋaŋa
täciŋcayni-laŋi qai ye yei ye ye yei ya
aŋe ye yei ya

(Connective, Refrain and Connective)

Verse 4.

qäŋŋiŋyuk camna upakȳäluaŋiŋaŋa
qäŋŋiŋyuk camna upakȳäluaŋiŋaŋa
qäŋŋicayni-laŋi qai ye ye ye i ye ye yei yaŋa
a aŋe ye yei ya

(Connective, Refrain and Connective)

Verse 5.

aŋnaŋyuk camna upakȳäluaŋiŋa
aŋnaŋ camna upakȳäluaŋiŋa
aŋnaŋcayni-laŋi qai ye yei ye ye yei yaŋa
aŋe ye yei

Translation

Refrain.

Let me sing in opposition to him, let me sing in opposition
 to him,
 Let me sing in opposition to him, let me sing in opposition
 to him.

Verse 1.

The ice down here though I walked on it,
 The ice down here though I walked on it,
 It did not seem like real ice.

Verse 2.

The land down here though I walked on it,
 The land down here though I walked on it,
 It did not seem like real land.

Verse 3.

The lake down here though I visited it,
 The lake down here though I visited it,
 It did not seem like a real lake.

Verse 4.

The ptarmigan down here though I approached it,
 The ptarmigan down here though I approached it,
 It did not seem like a real ptarmigan.

Verse 5.

The woman down here though I visited her,
 The woman down here though I visited her,
 She did not seem like a real woman.²

¹ A mistake on the part of the singer.

² This song, like Nos. 53 and 62, was taught by the Prince Albert sound Eskimos to the *Puicliq* natives during the summer of 1915.

No. 82. RECORD IV. C. 31

Dance Song, sung by *Uluqcaq*, a Coppermine river man

Prelude and *i yai ya yi yana i ya yai ya yi yana i yane*
 Refrain ? *i ya i yai ya yi ya ai ya ya yai ya yi yana*
 Verse ? *aulauyayana canivaunana*
 Connective. *i yane i yana*
 Refrain ? *i ya ai ya yi ya yi ya i ya yi ya (u hu hu hu . . .)*
 Connective. *i yane i ya ya*
 Refrain ? *i ya i ya yi ya yi ya ya yi ya ya yi yane i yana*
 i ya ai ya yi ya ai ya ya ai ya yi yana
 Verse ? *aulauyayana canivaunana*
 Connective. *i yane i yana*
 Refrain ? *i ya ai ya yi ya yi ya i ya yi ya u ha (u hu hu hu)*
 (Spoken: *taima nunuyaq*)

Translation

His removal of it, his taking it over to one side,
 His removal of it, his taking it over to one side.
 (Spoken: Enough; it is finished)

No. 83. RECORD IV. C. 85B

Old Song, sung by *Kaneyaq*, a *Puvliq* girl

auleyiyay auleyiyayayay auleyiyayana
auleyiyay auleyiyayana auleyiyayana
auleyiyay auleyiyayana auleyiyayana
xiqenaitciamun nunitauyaqtog auleyiyayana
 [Repeat song twice]

Translation

He made it flee, he made it flee, he made it flee,
 To the little sun, to the place where it re-emerges, he
 made it flee.

No. 84. RECORD IV. C. 53B

Dance Song, sung by *Aqxiataq*, a *Noahoyniq* man

qeqeqotikcay he i yana
qeqeqotikcay he i yana
numyikca quniakana qeqeqocaya
aye yana i ya-ana
 [Repeat song twice]

Translation

The fishing-rod,
 The fishing-rod,
 The dancing apparatus. They the people watch me.
 The fishing-rod.¹

¹ This was said to be a very ancient song referring to a shaman who used a fishing-rod instead of a drum when holding
 a reance.

WEATHER INCANTATIONS

No. 85. RECORD IV. C. 85c

An Old Chant, sung by *Kāneyoq*, a *Puvliq* girl

at'h̄yitqat qovēacitqat
at'h̄yitqat qovēacitqat
ḡitqoaq p̄amna
ḡitqoaq p̄amna
k̄ip̄c̄an̄·eyit·oq k̄ip̄c̄an̄·eyit·oq
 [Repeat chant four times]

Translation

? falling tears,
 ? falling tears,
 The old knee down there,
 The old knee down there,
 It splashes on it, it splashes on it.

No. 86. RECORD IV. C. 89c

Weather Incantation, sung by *Nāneyoag*, a Coppermine river man(Spoken: *nalulequna*)

Refrain.

e i yai ye yai ye i yai ye yana
e i ye ye ye ye ye ye yana
e i ye ye yana
e i ye ye qe-e ya qay
e ye ya qay e ye ye yana

(Repeat Refrain)

Connective.

e yana

Verse.

eiutik'a p̄amna tucayun̄o
mauyanun namna neḡteḡnan̄·un namnaya
e ye ye yana
inukc̄ayail̄q̄q̄ay
ai ye ya qay ai ye ye ya
e yana

(Refrain)

Translation

(Spoken: I do not know it fully)

Verse.

My ears now hear something.
 To sea-gulls now, to brant alone now.
 The people have much property [?]

No. 87. RECORD IV. C. 89d

Weather Incantation (incomplete), sung by *Nāneyoag*, a Coppermine river man

Verse 1. pt. 1.

cuvliqat̄·iyuna aipatayan̄·i
aipanaiyaqtuna kia aiceq̄·ay aci w̄aya

Refrain.

ay ai yana e yay ai yana

- Verse 1. pt. 2. *amaḡoalḡum imay aipatayanini*
aipanaiyaqtuḡa kia aiceḡay aci wayaḡa
 (Refrain)
- Verse 2. pt. 1. *tuwliḡat-iyuna aipatayanini*
aipanaiyaqtuḡa kia aiceḡay aci wayaḡa

Translation

- Verse 1. pt. 1. Whatever they are, its companion,
 I would have that one of the two which brought it home.
 Yes indeed, I.
- Verse 1. pt. 2. The young wolf, its companion,
 I would have that one which brought it home.
 Yes indeed, I.
- Verse 2. pt. 1. Whatever they are, its companion,
 I would have that one which brought it home.
 Yes indeed, I.

No. 88. RECORD IV. C. 63D

An Incantation for healing the sick, sung by *Haquḡyḡaḡ*, a *Puwlḡ* woman

- Verse 1. *tātiḡivaymaḡa tātiḡivaymaḡa*
tātiḡivaymaḡa tātiḡivayma
wayaḡa tātiḡivayḡa avai ye yeḡi yaḡ aḡai ye ye
- Verse 2. *tātiḡivaymaḡa tātiḡivaymaḡa*
tātiḡivaymaḡa tātiḡivayma
wayaḡa tātiḡivayḡa avai ye yeḡi yaḡ aḡai ye ye
- Verse 3. *iluwa utivakatkaya*
iluwa utivakatkaya
wayaḡa tātiḡivayḡa avai ye yeḡi yaḡ aḡai ye ye
- Verse 4. *iḡiḡivaymaḡa iḡiḡivaymaḡa*
iḡiḡivaymaḡa iḡiḡivayma
wayaḡa iḡiḡivayḡa avai ye yeḡi yaḡ

Translation

- Verse 1. For thou madest me shiver with fear, for thou madest me
 shiver with fear,
 For thou madest me shiver with fear, for thou madest me
 shiver with fear,
 Me, thou didst make me shiver with fear.
- Verse 2. (Same as Verse 1.)
- Verse 3. ? it made me return home,
 ? it made me return home.
 Me, thou didst make me shiver with fear.
- Verse 4. When thou didst gaze on me, when thou didst gaze on me,
 When thou didst gaze on me, when thou didst gaze on me,
 Me, thou didst cast thine eyes on me.

No. 89. RECORD IV. C. 89B

Weather Incantation, sung by *Nāneḡoaq*, a Coppermine river man

ai yai ye yai ye i ya aiḡ ye
ai yai ye yai ye yi yaḡ ai ye
e i ye i yai ye i yaḡ ai ye

(Repeat from beginning)

ceḡniḡ pik'a tātpik'a aiḡ ye
ai yai ye yai ye yi yaḡ ai ye
e i ye i yai ye i yaḡ ai

Translation

The sun up there, up there.

No. 90. RECORD IV. C. 81B

Weather Incantation, sung by *Kāneyoq*, a *Puwlḡq* girl

pamani ḡiḡaḡluleḡtuna pamani
ai yai yai i yai yai yai yai ya
ḡiḡaḡluleḡtuna ḡiḡaḡluleḡtuna

(Repeat these three lines)

(Spoken: *ḡilejum ātuaḡalua numiḡḡamin'i*)

(Repeat the three lines again)

Translation

Up yonder I begin to sigh [?], up yonder

I begin to sigh, I begin to sigh.

(Spoken: *ḡilaq's* song during his dancing)¹

No. 91. RECORD IV. C. 81c

Weather Incantation, sung by *Kāneyoq*, a *Puwlḡq* girl

in-ut cānaneḡpaḡ in-ut cānaneḡpaḡaya
in-ut cānāneḡpaḡ in-ut cānaneḡpaḡaya
nātciyuno nāḡociyunoḡo ai yaḡa
in-ut cānaneḡpaḡ in-ut cānāneḡpaḡaya
in-ut cānaneḡpaḡ in-ut cānaneḡpaḡaya
nātciyuno nāḡociyunoḡo (e he he e he he)

Translation

The people they worked hard, the people they worked
 hard,

Sealskin objects, fillets for the head.

The people they worked hard, the people they worked
 hard,

Sealskin objects, fillets for the head.

¹ This incantation was sung by a shaman named *ḡilaq* at an Eskimo settlement in Dolphin and Union strait during the month of January, 1916. As soon as it was ended he invoked his guardian spirit and held a séance to dispel the stormy weather which had prevented the men from hunting seals and brought the people to the verge of starvation.

No. 92. RECORD IV. C. 43B

Weather Incantation, sung by *Ikpakhuaq*, a *Puvliq* man

qaiyuna acin wana acin
qaiyuna acin wana-a naluvi
qaiyuna acin wana acin

(Repeat twice, then the first two lines)

No. 93. RECORD IV. C. 63B

Weather Incantation, sung by *Haquyyaq*, a *Puvliq* woman

qaiyuna acin wana acin
qaiyuna acin wana-a naluvi
 (Repeat both lines)
qaiyuna

No. 94. RECORD IV. C. 24B

Weather Incantation, sung by *Nateen*, a Coppermine river man

qaiyuna acin wana acin
qaiyuna acin wana-a naluvi
qaiyuna acin (hu hu)

*Translation*¹

I come again, I again,
 I come again, I, dost thou not know?
 I come again, I again.²

No. 95. RECORD IV. C. 43C

Weather Incantation, sung by *Ikpakhuaq*, a *Puvliq* man

qainyoq kic-uma qainyoq kic-uma
qainyoq kic-umaya qainyoq kic-umay e ye
qainyoq kic-uma qainyoq kic-uma
qainyoq kic-umaya qainyoq kic-umay e ye
cwoagnaginyoq qaitqoyatin uwiätqovlutin
qainyoq kic-umay e ye

No. 96. RECORD IV. C. 63A

Weather Incantation, sung by *Haquyyaq*, a *Puvliq* woman

qainyoq kic-uma qainyoq kic-uma
qainyoq kic-uma qa qainyoq kic-uma e yan
cwoagnaginyoq qaitqoyatin uwiätqovlutin
qainyoq kic-uma e yan
 (Repeat)

¹ The last line is abridged in Nos 93 and 94.

² This incantation was sung in earnest by an elderly man on August 20, 1915, when a heavy gale accompanied by snow confined us to our tents for the day. A few minutes afterwards his son distorted his face with a cord and, knife in hand, went out to defy the evil spirits that were responsible for the storm (see Vol. XII, Pt. A., p. 187).

Translation¹

Come, he says, thou outside there; come, he says, thou
 outside there,
 Come, he says, thou outside there; come, he says, thou
 outside there.
 Thy *Sivoangnaq*² he bids thee come,
 Telling thee to enter him.
 Come, he says, thou outside there.

No. 97. RECORD IV. C. 63B

Weather Incantation, sung by *Haquḡḡaq*, a *Puwḡḡ* woman

qaiḡinain qaiḡinain
qaiḡinain qaiḡinain
icaḡacitka imaitununi
qaiḡinain qaiḡinain
 (Repeat)

Translation

Only come, only come,
 Only come, only come.
 I stretch out my hands to them thus.
 Only come, only come.

No. 98. RECORD IV. C. 82B

Weather Incantation, sung by *Aḡwḡana*, a Coppermine river man

aulaḡ-uḡḡoq qayaḡiaḡmiun
aulaḡ-uḡḡoq qayaḡiaḡmiun
qayaḡin in'oin
qayaḡin in'oin
nunanun icukciḡnun
nunanun avatiḡnun
nunal-i makoa
cival-i makoa
ainiutain neḡiniutain
qatwat-it capkoa cāḡḡai cāḡḡai

No. 99. RECORD IV. C. 22

Same Incantation, sung by *Qḡḡmiḡ*, a Coppermine river man

aulaḡ-uḡḡoq qayaḡiaḡmiun
aulaḡ-uḡḡoq qayaḡiaḡmiun
qayaḡin in'oin
qayaḡin in'oin
nunanun avatiḡnun
nunanun icukciḡnun
nunal-i makoa
cival-i makoa
ainiutain neḡiniutain
qatwat-it capkoa cāḡḡai cāḡḡai
 (Repeat from beginning)

¹ The first two lines are repeated in No. 95.

² The name of the shaman who is invoking the guardian spirit.

tulalaya-a tulalaya-a
tulalayana tulalaya-a tulalaya tulalayali
calʔin may'a a twyaʔtuʔo

(Repeat last three lines)

tulalaya tulalaya-a
tulalayana tulalaya-a-a tulalaya tulalayali

Translation

They have gone, it is said, the people who travel in
 kayaks,
 They have gone, it is said, the people who travel in
 kayaks,
 Kayaks, people,
 Kayaks, people,
 To the lands farthest north,
 To the lands last of all,¹
 Lands, these,
 In front of all lands, these,
 Return equipment, eating utensils
 Having on top those, packs, packs.²
 Let me land, let me land,
 Let me land, let me land, let me land,
 The spirit yonder following it.
 Let me land, let me land,
 Let me land, let me land, let me land.

No. 100. RECORD IV. C. 82A

Weather Incantation, sung by *Ayuvʔana*, a Coppermine river man
 Cf. No. 104

cauyuaɣma-a inuyyuaɣman
cauyuaɣma-a inuyyuaɣman
caɣyueɣlunu mätueɣlunu
qin'eqtuamiyilu ya ta ha ɣa
cuvlutiyilu ipkwa qin'mitiyilu ipkwa
cuvlutiyilutiy[lu] ipkwa qin'eqtuamiyilu ya ta ha ɣa

(Repeat from beginning)

tauyucaɣma qa ɣa nwyayyucayma qa ɣa
aqeɣluamnun nwyauluamnun
qin'eqtuamiyilu ɣa ta ha ɣa
cauyuaɣma-a inuyyuaɣman
cauyuaɣma-a inuyyuaɣman
caɣyueɣlunu mätueɣlunu

Translation

My great companion, my great guardian spirit,
 My great companion, my great guardian spirit,
 ? uncovering,
 Their own growlings too.
 Their doing what, they, their own dogs too, they,
 Their wishing to do what, they, and their own growlings.
 My companion, the one who cries out within me,

¹ This and the last line are transposed in No. 98.

² No. 98 ends here.

Our fine incantation, our fine cries,¹
 Their own growlings too.
 My great companion, my great guardian spirit,
 My great companion, my great guardian spirit,
 ? uncovering.²

No. 101. RECORD IV. C. 82A³

Weather Incantation, sung by *Aḡwḡana*, a Coppermine river man
 Cf. Nos. 95 and 96

qain-yoq kic-uma qain-yoq kic-uma
qain-yoq kic-uma ya qain-yoq kic-uma ye ye qe qe
qin-yagḡaqin-yoq qait-qo-yat-in uwiät-qov-lut-in
qain-yoq kic-uma ye ye
 (Repeat)

Translation

Come, he says, thou outside there; come, he says, thou
 outside there,
 Come, he says, thou outside there; come, he says, thou
 outside there;
 Thy *Qinrangnaq* speaks, he bids thee come, he bids thee
 enter him.
 Come, he says, thou outside there.

No. 102. RECORD IV. C. 89A

The Longspur's Incantation, sung by *Nänc-yoag*, a Coppermine river man

Refrain.

i yai ye-yi ya i yai ye
i yai ye-yi yaḡa i yai ye
i yai ye-yi ya
i yai ye-y aḡ a-yi yai ye-e

Verse 1.

ilaḡma qimaḡmaḡa tai-yät-puḡa
uk-älu-aḡamaḡ a-yi yai ye
qaḡataiyain-ama
uamnilu aḡ a-yi yai ye
ai ya

(Refrain with extension *ai ya*)

Verse 2.

ilaḡma qimaḡmaḡa tai-yät-puḡa
uk-älu-aḡamaḡ a-yi yai ye
ai ya — qaḡataiyain-ama
nunanul-i-ḡa a-yi yai ye

Translation

Verse 1.

My parents when they left me behind, I
 Although I tried,
 I could not raise myself from the ground
 By myself.

¹ Cries of joy while dancing, or in this case probably, the ecstatic cries of the shaman possessed by his guardian spirit.

² This incantation was sung by a woman shaman at the Liston and Sutton islands in January, 1916, during a séance, intended to bring fine weather. It was said to be very old, and the real meaning not understood. Another version of it is given in No. 104.

³ This incantation was connected without a break with the preceding, No. 100.

Verse 2.

My parents when they left me behind, I,
Although I tried,
I could not raise myself from the ground
Toward the lands.¹

No. 103. RECORD IV. C. 20B²

Dance Song (pisik), sung by *Kāneyoq*, a *Puvliq* girl

ya yi yai yai ya yi ya-a qa
ya yi yai yai ya yi ya-a qa
ya yi yai yai ya
ai yai ya yi yai ya-a-ai
ya yi yai yai ya yi ya a qa
ya yi yai ya-ai ya-a yi ya
ai ya-a-ai ya yi yai yai
ya nālunātqayami ai ya nunaγyum ima aγut:γyuūt-u
ya yi ya-a yai ya
ai ya ye ya ya yai ya-a qa
ye ye ye-e ya-a ya ye ya-a qa
ya ye ya e ya-a ye ya-a ye
e ya-a-a i ya qa
.³
.
ya ye ya-a ya ye ya
a ye ya e a ye ya e ya-a-ai
a ye ya e a ye ya ye ya a qa
ya ye yai ya ye yai ya a ye

Translation

For he is in a state of ignorance
[Concerning] of the land here the game animals.

No. 104. RECORD IV. C. 59B

Weather Incantation to allay a storm, sung by *Ivyayotailaq*, a *Puvliq* man

Cf. No. 100

tauyuayman inuγyuayman
tauγyuayman inuγyuayman
aqeγluγamnuk nivyγluγamnuk
nudiγnilan in'ueγivvq
inukcaγilan in'ueγivvq
ātani kanaya qin'eγlunuk

(Repeat from beginning)

¹ This song was called the "Longspur's incantation" (*nahaulium aquta*), but I could discover no explanation of the title, nor any reason why so small and insignificant a bird as the Lapland longspur should become the theme of a song. The singer himself considered the song a weather incantation.

² This dance song has been included by mistake among the incantations through being on the same record as No. 105.

³ An error was made in the transcription at this place, and the correct words could not be deciphered afterwards on the record.

Translation

My great companion, my great guardian spirit,
 My great companion, my great guardian spirit.
 Our fine incantation, our fine cries.
 There is no snow-hut; it is empty of people.
 He is not a real man; it is empty of people.
 Underneath it down there let us two search.

No. 105. RECORD IV. C. 20A

Weather Incantation, sung by *Kāneyoq*, a *Puwlīq* girl

aḡnaḡyua kan'a aulagcuḡulōqpa
aḡnaḡyua kan'a aulagcuḡulōqpa
waune imatailamun pwtuḡa maḡaḡyuḡa uwaḡnnik
inuk una icuaqcaiyut'ōq

(Spoken: *nuḡwōq nuḡunaḡman nuḡutaymata*)
iymin'ik inuk una nātqiccuḡut'ōq iymin'ik
waune imatailamun pwtuḡa maḡa icuaqcaḡpuḡa
(huahua-a)

Translation

The big woman¹ down there does she wish to depart?²
 The big woman down there does she wish to depart?
 Over here to a place lacking people³ I, proceeding hither
 by myself.

The man,⁴ that one, he is unable to make matters right.
 (Spoken: It is finished, for it is ended, for they are
 completed)

By himself the man, that one, he is unable to bring red-
 dress by himself.

Over here to a place lacking people I, proceeding hither,
 succeed in setting matters right.

No. 106. RECORD IV. C. 81A

Weather Incantation, recorded less fully in No. 105. Sung by the
 same girl *Kāneyoq*

aḡnaḡyua kan'a aulagcuḡulōqpa
aḡnaḡyua kan'a aulagcuḡulōqpa
cauyayyuḡ ilain'inima nāliyuḡmaiyan'aḡin
inuk una icuaqcaiyut'ōq iymin'ik
inuk una nātqiccuḡut'ōq iymin'ik
waune imatailamut'i pwtuḡa maḡa icuaqcaḡpuḡa
uwaḡnnik

¹ *Kannakapfuluk*, the sea goddess, who, when vexed, confines the seals within her hut at the bottom of the sea. The shaman has to propitiate or intimidate her in order to release the seals and make them accessible to the hunters again. See Vol. XII, Pt. A., p. 188f.

² A better meaning would be "Will she let them [i.e. seals] go," if the Eskimo word will bear that translation.

³ *Kannakapfuluk's* hut.

⁴ A slighting reference to another shaman.

inuk una icuaqcaiyut'eq iymn'ik
inuk una icuaqcaiyut'eq iymn'ik
uwaune imatailamut'i pwtuḡa maḡa icuaqcaḡpuḡa
uamnik

(Spoken: *aḡotauyua ham'a tucayḡalua*)

inuk una nātḡqcuyut'eq iymn'ik
inuk una nātḡqcuyut'eq iymn'ik
uwaune imatailamut'i pwtuḡa maḡa icuaqcaḡpuḡa
uamnik

(Spoken: *pikhuyḡuk ātuaḡalua*)

Translation

The big woman down there does she wish to depart?
 The big woman down there does she wish to depart?
 The young sea-gulls,¹ some of them, because she could
 not lay hold of them.
 The man, that one, he is unable to make matters right
 himself,
 The man, that one, he is unable to bring redress by him-
 self.
 Over here to a place lacking people I, proceeding hither,
 make matters right myself.
 The man, that one, he is unable to make matters right
 himself,
 The man, that one, he is unable to make matters right
 himself.
 Over here to a place lacking people I, proceeding hither,
 make matters right myself.

(Spoken: The people here are listening)

The man, that one, he is unable to bring redress himself,
 The man, that one, he is unable to bring redress himself.
 Over here to a place lacking people I, proceeding hither,
 make matters right myself.

(Spoken: *Pikhuyḡuk's* song)

No. 107. RECORD IV. C. 43A

Weather Incantation, sung by *Ikpakhuaḡ*, a *Puwtḡ* man

tau kic'uma ḡaitutin uviaiyuḡain
atani kanaya nuiyaḡlutin
calḡilyuak akutḡot'uḡik
tau kic'uma ḡaitutin uviaiyuḡain
tau kic'uma ḡaitutin uviaiyuḡain
atani kanaya nuiyaḡlutin
calḡilyuak kilukḡotḡuḡik²

(Repeat first three lines)

¹ Sea-gulls in shamanistic utterances usually means seals, and the word probably has that meaning here. One native, however, ventured the explanation that when *Kannakapfaluk* cannot confine the seals in her hut she confines sea-gulls instead.

² The singer made a mistake and actually sang the last word in the third line above, as the musical text shows.

Translation

Man outside there pray come, pray make your entrance
[into me].¹
Down below, from beneath, pray come and appear.
The two big spirits² pray bid them come up in the middle
[of the dance-house].
Man outside there pray come, pray make your entrance
[into me].
Man outside there pray come, pray make your entrance
[into me].
The two big spirits pray bid them come out from behind.

No. 108. RECORD IV. C. 25A

Weather Incantation, partially repeated in No. 112. Sung by *Ciniciaq*, a
Puvliq man

- Verse 1. *nutaya qeacuaqpaleqami*
 ye yi yai ai ye yi yai
- Refrain. *e ye yi yai ye ye yi yai*
 ye yi yai ye ye yi yai
- Verse 2. *citamānik iliyun mālīkāluyaḡmatiḡui*
 ye yi yai e ye yi yai
 (Refrain)
- Verse 3. *tikāciat taḡivuna*
 ye yi yai ye yi yai
 (Repeat Verses 1 and 2, then replace refrain after
 Verse 2 with Verse 3)

Translation

- Verse 1. My child when it was about to cry,
Verse 2. Four eyes though they followed us,
Verse 3. Their little evacuation over there.³

No. 109. RECORD IV. C. 83A

Weather Incantation, sung by *Aḡwḡana*, a Coppermine river man

tau kicuma qaitutin uiiaiḡurain
(Repeat twice)

Translation

Man outside there pray come, pray make your entrance
[into me].
Man outside there pray come, pray make your entrance
[into me].

¹ The shaman is invoking one of his guardian spirits to enter his body and take possession of him.

² i.e. two other guardian spirits.

³ This was said to be the incantation of a polar bear that was pursued by a dog. The "child" is the bear's cub, and the "four eyes" are the dog's two eyes, and two white spots, one over each eye, which the bear mistook for another pair of eyes. The alternative reading for the last verse means "we evacuated" I have no information as to the occasions on which this chant is sung, although another version of it (No. 112) was said to be an ordinary weather incantation.

No. 110. RECORD IV. C. 83B

Weather Incantation, sung by the same man *Aḡwḡana*

taḡiṣq taḡiṣq taḡiṣq taḡiṣq
taḡiṣḡyḡmun mamaitḡyḡk
cuḡṡotaili aḡpcituaḡluḡin
aḡpcituaḡmitḡyḡk

Translation

The sea, the sea, the sea, the sea,
 To the sea, the salt one,
 The rain making them sink into the soft snow,
 Making them sink into the soft snow [?]

No. 111. RECORD IV. C. 83C

Weather Incantation, sung by the same man *Aḡwḡana*

aḡe yaḡaḡa aḡai ya qai ya
aḡe i yaḡaḡa yai ya
aḡe yaḡaḡa aḡai ya qai yai
.¹ aḡai yaḡa

No. 112. RECORD IV. C. 83D

Weather Incantation, sung by the same man *Aḡwḡana*. Cf. No. 108

- Verse 1. *citamānḡk iliyḡyun mālīkāluaḡmātiḡyun*
ye yi yai ye yi ya
itīkāc-iāt tātpaḡu
i ye yi yai ye yi ya
- Verse 2. *citamānḡk iliyḡyun mālīkāluaḡmatiḡyun*
ye yi yai ye yi ya
i ye yi ya ye yi ya
ye yi ya ye yi ya

Translation

- Verse 1. Four eyes though they followed us,
 Their little evacuation up there.
- Verse 2. Four eyes though they followed us.²

¹ This song, in the middle of a record embracing five different songs, was overlooked when the texts were first transcribed, and without the aid of the Eskimos I could not decipher the significant words.

² For an explanation of this song see No. 108.

Weather Incantation, sung by the same man *Aḡwāna*

nuyuamīyi nuyuamīyi
nuyuamīyi nuyuamīy atay ai yaya
ye yi ya ye yi yaya yaya yaya
nuyuamīyi nuyuamīyi
nuyuamīyi nuyuamīy atay ai yan

Translation

Clouds, clouds,
 Clouds, clouds down below,
 Clouds, clouds,
 Clouds, clouds down below.

DANCE SONGS FROM SURROUNDING REGIONS

MACKENZIE RIVER DANCE SONGS

No. 114. RECORD IV. D. 8B

Dance Song, sung by *Mayilen'a*, a Herschel island man¹

- Verse 1. *ana-a-a-a ciluli-ivt ciluliyutit*
 ana-aluyma ciuta tunua
 cāniyatcilag cāniyatcilay a e
 (Repeat)
- Verse 2. *ana-a-a anapiyaq ciluliyutit*
 ana-aluyma ciuta tunua
 cāniyatcilag cāniyatcilay a e
- Verse 3. *ana-a-a qatpa-a-aq ciluliyutit*
 ana-aluyma ciuta tunua
 cāniyatcilag alitciami (Spoken: *nuyut'wq*)
 (Verse 3 repeated twice)

Translation

- Verse 1. Hast thou found a carcass? Thou finding a carcass—
 My grandmother, her ear, the back of it
 Is not unclean, is not unclean.
- Verse 2. *Anapigaq* [man's name] thou finding a carcass—
 My grandmother her ear, the back of it
 Is not unclean, is not unclean.
- Verse 3. *Qatpaq*, thou finding a carcass—
 My grandmother her ear, the back of it
 Is not unclean, is not unclean.
 (Spoken: It is finished)

No. 115. RECORD IV. D. 7D

Herschel Island Dance Song, sung by *Unalina* and *Cukaiyoq*, two Mackenzie river women

qanoq katani ya aya
iγt'ayoli pilutiya mana tāmātkaṭ'uyo mana
e ye ya ya ye yaṇe ye ya yi ya aya
utani-i-i yutani tikinailutaṭ'uyq nāneṇean'un mana
e e ye yaṇe ye ya e ye ya e e e ya
 (Repeat)

Translation

How
 Am I to cast out my wickedness, this one, getting rid of
 all of it, this one?
 It [fox] will never reach to the traps, this one.

¹ A corrupt version of this song was current also among the Copper Eskimos, who learned it from a Mackenzie river Eskimo in 1912.

No. 116. RECORD IV. D. 5A

Dance Song, sung by *Palaiyaq*, a Mackenzie river man

(Burden syllables only)

No. 117. RECORD IV. D. 6

Mackenzie River Dance Song, sung by *Unalina* and *Cukaiyaq*, two Mackenzie river women

cuna kan-a-a takoyiyo
ku-kamli-i-i eqiyani
a'a aulatciyuag
a'a tkaiyukciuktuaq
hui hui he-e-e aniyaho
hui hui e-e-e aniyaho
e e aniyaho
e e aniyaho
hui hui he-e-e aniyaho —taima

Translation

What down here do I see?
 Of the river, in the bight,
 A man jigging for fish,
 A man engaged in jigging.

No. 118. RECORD IV. D. 8A

Dance Song, sung by *Mayilen'a*, a Herschel island man

e ya'ri ya'ne e ya'ri ya'ne
e ya'ri ya'ne-e e ya'ri ya'ne
e ya'ri ya'ne e ya'ri ya'ne
ai ya'ne i ya'na
aya-ai e ya'ne e ai eyana
aynaqpa'li aulätciaya qai-i ya'ne
e ya'ri ya'ne-e ai ya'ne
kilicavü'i quniayniagpuyut
aklaq amaglukän(?) a nälik-ak'a qivia
ayatciauqeqtoq i ya'ri ya'ne-e
ai ya'ne e ya'na ai ya'ne-e
ai ye ye ya'na ai ye ya
 (Spoken: *nuyut'oq*)

Translation

The big woman she is proceeding to dance it.
 Let her proceed [?] We are going to watch.
 She looks as big as a brown bear. Her trousers, turn and
 look [at them].
 She has finished fluttering her arms down to her side [at
 the close of the dance].
 (Spoken: It is finished)

No. 119. RECORD IV. D. 5B

Dance Song, sung by *Palaiyaq*, a Mackenzie river man
(Burden syllables only)

No. 120. RECORD IV. G. 1B

Herschel Island Dance Song. Sung by Mike, an Eskimo man from
South Head, Siberia¹

ma¹yaqtet²eqpuci gai ya ya ya ya ya
cu¹yuyō atuaya āta¹ya¹ya¹ya¹ya ya
makile¹ya¹itcu¹ya a ya eq¹et¹cu¹ya¹ya ya
ya gai e ye ye ye ye ya¹ya¹
a yi ya a a i ye yi ya ai
ya¹ya ke ya¹ya ya¹ya-a ke ya-a¹ya
i ye ye ye ya ye ye ya
i ye a teq teq teq teq teq teq

Translation

You call [to the fox] maq.
How [goes].his song?
I am not going to stand up.
I am very lazy.

No. 121. RECORD IV. D. 6D

Herschel Island Dance Song, sung by *Unalina* and *Cukaiyoq*, two
Mackenzie river women

tālik'a-a caklawi¹uyaqtuk ye ye e e ye
ājiyātka-a pameoqci¹ucupiaqtun-u-un culukcutiyuak
tiyāt'alaya numilayaya pi¹noqci¹laya uliulayaya — a
tālik'a-a kepikcimar¹tuk naq¹γtilauyayaya
tāvtumi¹u[ya¹laya]

Translation

My arms they wave high in the air.
My hands they flutter behind my back; they wave above
my head like the wings of a bird.
Let me move my feet, let me dance, let me shrug my
shoulders, let me shake my body.
My arms let me fold them; let me crouch down;
Let me hold my hands under my chin.

No. 122. RECORD IV. D. 7C

Dance Song, sung by *Unalina* and *Cukaiyoq*, two Mackenzie river women
(Burden syllables only)

¹ Mike, born in Siberia, had lived for many years in the Mackenzie delta and had married a woman of that place.
² Some significant words were omitted here by accident during transcription and could not be deciphered afterwards

No. 123. RECORD IV. D. 6c

Mackenzie river Dance Song, sung by *Unalina* and *Cukaiyq*, two
Mackenzie river women

akicaŷleyuami akicaŷlegtuya
atataŷäluŷo a akicaŷleyuami
ai ye ya ye ye ya ai ye yan ye ye ya-a
cili poviagtanaŷyuk
ai ye yan i ye ye ya ai ye yan i ye ye ya
e e i ye i yan yan ye yan

(Repeat)

Translation

I am about to kick the football; I am about to kick the
football.

My grandfather, I am about to kick the football.
Sili, the man with the bulging chest.

No. 124. RECORD IV. D. 6B

Mackenzie river Dance Song, sung by *Unalina* and *Cukaiyq*, two
Mackenzie river women

iŷlaŷyuktuya wana
uniatkali naŷteŷmata-a
a tulimaiŷaymata
iŷlaŷyuktuyai ye ya ya e e e
ma-ni e talaviuyami
ma-ni qagtuyai a puci qagtuya-a-a-a-a
iŷlaŷyuktuya-a-a-a aya qovianeŷtuya
aŷ e ya ye

(Spoken: *nait-uaq*)

Translation

I want to laugh, I, my sled because it is broken,
Because its ribs are broken I want to laugh.
Here at *Talaviuyaq* I encountered hummocky ice, I met
with an upset.

I want to laugh. It is not a thing to rejoice over.
(Spoken: It is a short song)

No. 125. RECORD IV. G. 1B

Russian Song, sung at Herschel island (Mackenzie river delta). Sung by Mike,
a man from South Head, Siberia

[Words not transcribed, being unintelligible to the singer and probably
corrupt.]

INLAND HUDSON BAY DANCE SONGS

No. 126. RECORD IV. C. 68A

Dance Song, sung by *Atqag*, an *Akilniq* man from Hudson bay

- Prelude. *amnai yai yai yai yai yai yai yai yai*
 yai yai yai yai amnai yai yai yai yai ya
- Refrain. *e yai yai yai amnai yai yai yai yai yai yai am*
 yai yai yai yai
 i yai yai yai yai amnai yai yaγi yai yai
 he yai ya hai ya
- Connective. *ayotit'i pitaiyuyut nunamit'i amnai yai ya*
 Verse 1. *he yai ya-a pitaili-i cuvaiyukpät-eyt[ka] camnai yai*
 ya . . . i yai yai yai
- Refrain. *e yai yai yai amnai yai yai yai yai yai yai yai ya*
 ai yai yai yai yai amnai yai yai yai yai ye he
- Connective. *ai yai*
- Verse 2. *avamit'i pitaiyuyut nunamit'i amnai yai ya*
 he yai ya a pitaili-i cuvaiyukpät-eyt camnai yai yai yai
 yai yai yai
- Refrain. *ye yai yai yai yamnai ya yai yai yai yai yai yai yai*
 yai yai
 e yai yai yai yai amnai yai yai yai ya yai ye he

Translation

- Verse 1. The men are always roaming about on the land.
 The fish I wanted to begin to take the roe from them
 down there[?]
- Verse 2. Far away over there they are always roaming on the
 land.
 The fish I wanted to begin to take the roe from them
 down there[?]

No. 127. RECORD IV. C. 68B

Dance Song, sung by *Atqag*, an *Akilniq* man from Hudson bay

- Prelude. *i yai yai yai yai*
 yai yai yai yai
 yai yai
 yai yai yai yai yai yai yai
- Refrain. *yai yai yai yai*
 yai yai yai yai
 yai ya ye yai
 yai yai
 i ye yai
 yai yai yai ye he
- Verse 1. *yai ye ye yai cunalikiali takoyumavluγo*
 qinayaluqpiik ye yai yai yai yi yai yai
 (Refrain)

- Verse 2. *takoyumaiyuyit takoyunaynaya takoyumavluvo*
qinayaluagpak ye yai yai yai yi yai yai
 (Refrain)
- Verse 3. *unit-i uma takoyunaynaya näyyuliyuayli*
neqicaulxagtoq yai yai yai yi yai yai
 (Refrain)
- Verse 4. *unit-i uma ukwami ima näyyuliyuag*
neqicaulxagtoq ye yai yai yi yai ya
 (Refrain)

Translation

- Verse 1. Something or other wishing to see it
 I watched, but
- Verse 2. Though they were in sight I could not see them, wishing
 to see it
 Though I watched.
- Verse 3. Well, I was not able to see it, the big bull caribou,
 One that was fine eating.
- Verse 4. Well, on the lee side, the big bull caribou,
 One that was fine eating.

No. 128. RECORD IV. C. 65¹

Dance Song, sung by *Qaqcaqvina*, a *Patiq* man from Hudson bay

- Prelude. *e e ye ye-e e e i ye ye ye ye ye*
e he ye ye ye ye ye ye ye ye he ye uy
- Connective. *e*
- Refrain. *e ye ye ye ye ye ye e ye e ye*
e he ye ye ye ye ye ye
e i ye e ye ye ye ye ye ye ye ye ye e
e ye ye ye ye ye e e ye e ye
- Verse 1. pt. 1. ? *he ye e ye ye e e he inyumayinmayivuna he*
 or Verse 1. *e ye inyumayinmayivuna² ye ye e*
- Connective. *he ye*
 (Refrain)
 (Spoken: *kälavyeliqayama*)
- Connective. *e he ye*
- Verse 1. pt. 2. ? *e auyayanuy utqinagpakciynayama*
 or Verse 2. *e he inyumayinmayivuna² ye ye e he ye ha*
- Connective. *ye*
 (Refrain)

Translation

- Verse 1. I remained in a state of idleness,
 I remained in a state of idleness.
 (Spoken: I have a cough)
- Verse 2. From the summer's hunting when at last it was time for
 me to return again,
 I remained in a state of idleness.

¹ The divisions into Prelude, etc., and the syllables of the burden are taken from Miss Roberts' musical text.

² According to the musical text, there should be three more syllables in the middle of this word. The form given above was obtained from some Eskimos to whom the record was played over.

No. 129. RECORD IV. C. 66¹Dance Song, sung by *Qaqcaqvina*, a *Patuq* man from Hudson bay

- Prelude. *e e he une ye ye ye ye ye ye he*
e ye ye ye e ye e ye e ye ye ye e ye une
ye ye ye ye ye
- Refrain pt. I. *ye ye ye ye ye ye ye ye ye ye e ye*
- Refrain proper. *e e ye he*
e ye une ye ye ye ye ye ye ye ye e ye he ye e ye ye
e ye ye ye
e ye e ye e ye ye
- Connective. *e he ye*
- Verse 1. pt. 1. *e he une ye yi qanolituliuna he*
ye picicqaya cānauyalēmilaro mauna
ye ye ye ye ye
 (Refrain pt. I and Refrain proper)
- Connective. *he*
- Verse 1. pt. 2. *he neyyutin'ik nakeyotin'iyut'ōq he*
e ye picicqaya cānauyalēmīyapku e mauna
ye ye ye ye ye
 (Refrain pt. I, Refrain proper and Connective)
- Verse 2. pt. 1. *uni-li nakeyotin'iyut'ōq he ye*
nukauyayyuk toqn'aymīyīya² mauna
ye ye ye ye ye
 (Refrain pt. I, Refrain proper and Connective)
- Verse 2. pt. 2. *he nunamil'i takuyapkin unwtuyik he*
nukauyli toqn'aymīyīya² maune
ye ye ye ye ye
 (Refrain pt. I and Refrain proper)

Translation

- Verse 1. pt. 1. How shall I do it?
 My song matter let me fashion [sing] it thus.
- Verse 1. pt. 2. The game it does not cause to be influenced,
 My song although I have sung it thus.
- Verse 2. pt. 1. Although it is not influenced,
 The two young bull caribou I killed it thus.
- Verse 2. pt. 2. And on the ground when thou sawest them, the two
 remaining there still,
 The two young bulls I killed it thus.

¹ The speed of this song was so great that the Eskimos who helped me to transcribe the records had great difficulty in deciphering the significant words. The divisions of the song and the bar-len syllables are taken entirely from Miss Roberts' musical text.

² i.e. *toqorinnangmigiga*. But Miss Roberts thinks there is a mistake in the last three syllables. See her musical text.

No. 130. RECORD IV. C. 67

Dance Song, sung by *Atqaq*, an *Akiliniq* man from Hudson bay

- Refrain. *ye yai yai ye ye yai ye yai ya yai yai yai yai yai*
 ya-a
 yai yai yai ya e ye yai yai yei yai yai yei yai yai yai
 ya ye yai yai yai yai
 yai ya yai yai yai ye icumaiya
- Verse 1. *a icumaiyayivuya-a-a tu-tyli nunami ma'ni*
 (Refrain)
- Connective. *ya ye ai*
- Verse 2. *ye takocaunuyinmoya neyyutli ilaita icumaiyaleiyuya*
 tu-tyli nunami ma'ni
 (Refrain)

Translation

- Verse 1. I have thought it out, the loon on the land here—
- Verse 2. They are not able to see me, the game, some of them,
 I have thought it out, the loon on the land here.

No. 131. RECORD IV. C. 86A

Dance Song, sung by *Tämoxuina*, a Bathurst inlet woman, learned by her from *Qaqcayvina*, a *Päl-ig* Eskimo from Hudson bay

ai ya una ye ye yai ye ye yai
yai ye ye yai yai yai yai ye
aye yai yai yai yai e ye i yai i yai ye ya una yai i
 ya-a
ai ya ya unai yai ya qovianauivocq yai ya hi ya
ai ya putuliyini qoiyaculxayocqocq paxvai yai ai yai yai
 yai yai ye ya
ai ya kanya aluayyuyimiytu huyainamiytu ima-a
citamänik qoiyalxocqpalixayocqocq paxvai yai yai yai ye i
 yai yai yai yai yai ye ya
 (Spoken: *naunayman*)

Translation

That man was in a state of rejoicing.
 At *Putulik* he married
Kanra, and *Aluayuk* and *Huyaina*—
 Four women he married.¹

No. 132. RECORD IV. C. 82B

Dance Song, sung by *Tämoxuina*, who learned it from *Qaqcayvina*, a *Päl-ig* Eskimo from Hudson bay

(The words of this song were not transcribed, as the singer professed that she could not repeat them exactly the same, and the speed of the song made it impossible to decipher them without her help.)

¹ This refers not to a case of polygamy, but to a temporary exchange of wives made by the composer of the song when visiting the Eskimos of Dolphin and Union strait in December, 1915. For this method of establishing friendly relations with a strange tribe see Vol. XII, Pt. A., *The Life of the Copper Eskimos*, p. 85 f.

SONGS FROM POINT HOPE, ALASKA

No. 133. RECORD IV. D. 7B

Point Hope Dance Song, sung by *Unalina* and *Cukaiyoq*, two Mackenzie river women who learned it at Herschel island

goviacuk ätoiyaya iluali nakovluyo egeyamali e
ya tikiyaymiut qim'eqciuyaymata aulauyneymata
qineqtoaylayit a kayeqaqtoamuyo
ye ye yaya camuya qa kivannmun qaya camuya qa erinun
cinekcuaylaya kivannmun ima e ye ya e
 (Spoken: *huko*)

Translation

Gladly I sing it, how my body was cured when I awoke.
 The Point Hope people when they have harnessed their
 dogs, when they are prepared to depart, let us just
 watch them travelling to *Kangeraqtoq*.
 Down thither, eastward, down thither, to the mountains,
 Let me travel along the edges of the slopes eastward.

No. 134. RECORD IV. D. 7A

Point Hope Dance Song, sung by *Unalina* and *Cukaiyoq*, two Mackenzie river women who learned it at Herschel island

taijani in'ianik tikciayapta cupiaqtaqapta imanilu
paqetpaya e ya
uyoyuyani maligaqtuvo cuklayaytanektog tikiyaymun
e e e ye ye e ya e yaya
e ye e ye ye ye ye yaya yaya ye iyumun iceyami
ic'umamit'uyogpaci-i
ye ayiyaye ye yaye yaye yaye
e ye ye yan ye ye yaye yaye ya ilayata ätolukpuno
ätautcat'un it'it'uta

Translation

Over there, settlements, when we sailed before the wind,
 when we tacked frequently, even thus I found him.
 His own nephew, after following him, he found him in
 good health, to Point Hope [following him],
 Into the house when he entered he wished you all plenty
 of luck.
 Hoorah!
 All of us, our singing in unison being.

No. 135. RECORD IV. E. 1A

Dance Song, composed by *Acetcaq*, and sung by *Ayotitciaq*, both men from Point Hope, Alaska

ätɔɣauna pɪkiaɣoliqcɔq äniculiqcɔq ilamnul'i
 ilamnul'i atoqovtuni
 coyogovtuni a ya-a-a-a ye-e-e-a
 ye-a e-e-a
 ätɔɣauna kic'imi utiqtoɣliuna ilatkauma
 govicaqovtuɣit axaxa äläli ixixi äläli ya
 ye e ya

Translation

My song, that one, it begins to want to come out,
 It begins to want to go out to my companions, there
 being a request for singing,
 There being a request for dancing.
 My song, that one, it only, it also comes back, that one,
 my companions
 Asking to be made happy.

No. 136. RECORD IV. E. 1B

Dance Song, composed by *Acetcaq*, sung by *Ayotitciaq*, both men from Point Hope, Alaska

tikinyaynaqpuci-i-i umiaqpayni a-aye oke
 ya-aye tätqavunai e e e a wəɣale wəɣale mälekcaqtunai
 okeyaluna piɣacune-a aiya ye ye yaye yaye ya-a-a
 oka kapce kana-a kapce-a mana qiməɣtuɣo tikiɣaymun e
 e ya

Translation

You are due to reach on the big ship, winters,
 Far to the eastward. I, I am going to pass through
 Winters three.
 Winters how many down there, how many, this place
 leaving it behind, to Point Hope.

No. 136. RECORD IV. E. 1B

Second Song—the original song of *Acetcaq*¹

oka kapce kana-a kapce-e mana-a qiməɣtuɣo tikiɣaymun
 tikinyaynaqpuci-i umiaqpayni-i qa-a-a-ya oke yaye
 tätqavunai
 wəɣale wəɣale mälekcaqtunai-i
 okeyaluna piɣa-a-cuɣe
 ai yaya yaya ye ai yaya ye

¹ See account in Miss Roberts' musical text.

Translation

Winters how many down there, how many, this place
 leaving it behind, to Point Hope
 Are you due to reach in the big ship, when winters far
 away to the east?
 I, I am going to pass through winterings three.

Free Translation

How many winters after leaving Point Hope will you pass far away down
 there to the eastward before you return here again in the big ship? I shall pass
 three winters.

No. 137. RECORD IV. E. 1c

Dance Song composed by *Acetcaq*, sung by *Ayotitciaq*, both men of Point Hope,
 Alaska

cumun uwaꝓut tꝓivatiꝓuḷ'i tikiꝓaꝓmiuni
uvuꝓema oliktumut qa
niꝓeꝓutiꝓuꝓut e ya auwe yaꝓa
qim'iꝓeꝓuꝓut e ya yaꝓa e ya
uvapṭiꝓniḷ e e ya ya ya aꝓa a xa xa a ya a ya

Translation

Whither us is it causing us to drift from Point Hope
 Hither to *Oliktok*?
 We have a supply of food.
 We have a supply of dogs
 With us.¹

¹ This song refers to the drifting of the Canadian Arctic Expedition's steamer *Karluk* after it was caught in the ice off the north coast of Alaska in August, 1913. *Asetsaq*, the composer of the song, left the vessel with a sled party in September and landed at *Oliktok* (Beechey point). The song was composed two or three days after the landing.

ERRATA

- Page 40, line 3 of music, bar 1, insert $\frac{3}{4}$ at the beginning.
 Page 66, line 7 of music, bar 4, insert $\frac{2}{4}$ at the beginning.
 Page 76, line 2 of music, last bar, read b^1 instead of f^1 .
 Page 84, line 7 of music, bar 2, read b^4 instead of b .
 Page 91, line 1 of music, bar 3, insert $2\frac{1}{2}/4$ at the beginning.
 Page 91, line 3 of music, bar 6, read g^4 instead of g^3 .
 Page 97, line 5 of music, bar 1, insert $\frac{2}{4}$ at the beginning.
 Page 123, line 7 of music, bar 4, insert $\frac{2}{4}$ at the beginning.
 Page 132, line 1 of music, bar 8, read $2\frac{3}{8}/4$ instead of $2\frac{1}{2}/4$.
 Page 139, line 5 of music, bar 2, insert $\frac{2}{4}$ at the beginning.
 Page 140, insert metronome, $\downarrow = 108$, above line 1.
 Page 146, line 4 of music, bar 5, insert $\frac{6}{8}$ at the beginning.
 Page 149, line 7 of music, bar 6, insert $\frac{3}{8}$ at the beginning.
 Page 166, line 3 of music, bar 5, read i instead of e^1 .
 Page 194, line 8 of music, bar 1, insert $3\frac{1}{2}/4$ at the beginning.
 Page 194, line 8 of music, bar 2, insert $\frac{3}{4}$ at the beginning.
 Page 202, line 4 of music, last bar, make the third note a quaver instead of a crotchet.
 Page 219, line 3 of music, bar 1, insert half-rest at end of bar.
 Page 219, line 7 of music, bar 4, insert half-rest at end of bar.
 Page 223, line 4 of music, last bar, read $\frac{3}{8}$ instead of $\frac{3}{4}$.
 Page 229, line 6 of music, last bar, change last note to semi-quaver.
 Page 251, line 4 of music, bar 1, insert $2\frac{1}{2}/4$ at the beginning.
 Page 251, line 8 of music, bar 5, add another rest.
 Page 289, line 5 of music, bar 2, insert a rest at the end.
 Page 304, line 2 of music, bar 1, 2nd note, read b flat instead of b natural.
 Page 329, line 4 of music, bar 3, insert $\frac{4}{4}$ at the beginning.
 Page 334, line 1 of music, bar 3, add rest at end.
 Page 335, in the key signature of each bar read 6 flats instead of 5.
 Page 338, line 1 of music, bar 3, insert $\frac{3}{4}$ at the beginning.
 Page 344, line 4 of music, bar 4, insert $\frac{4}{4}$ at the beginning.
 Page 359, line 2 of music, bar 2, is written in the bass clef; it should be transposed to the treble.
 Page 376, line 1 of music, last bar, read a quarter-rest for the half-rest.
 Page 387, line 7 of music, last bar, insert $\frac{8}{8}$ at the beginning.
 Page 387, line 8 of music, first bar, insert $\frac{10}{8}$ at the beginning.
 Page 387, line last but one, last bar, for third note read a crotchet instead of a quaver.

Report of the Canadian Arctic Expedition, 1913-18.

VOLUME VIII: MOLLUSKS, ECHINODERMS, COELENTERATES, ETC.

- Part A: MOLLUSKS, RECENT AND PLEISTOCENE. By William H. Dall.
(Issued September 24, 1919).
- Part B: CEPHALOPODA AND PTEROPODA.
(Supplementary Report).....(Issued November 27, 1924).
Cephalopoda. By S. S. Berry.
Pteropoda. By Wm. H. Dall.....(In press).
- Part C: ECHINODERMS. By Austin H. Clark.....(Issued April 6, 1920).
- Part D: BRYOZOA. By R. C. Osburn.....(Issued February 20, 1923).
- Part E: ROTATORIA. By H. K. Harring.....(Issued December 31, 1921).
- Part F: CHAETOGNATHA. By A. G. Huntsman.....(In preparation).
- Part G: ALCYONARIA AND ACTINARIA. By A. E. Verrill.....(Issued April 28, 1922).
- Part H: MEDUSAE AND CTENOPHORA. By H. B. Bigelow.....(Issued June 30, 1920).
- Part I: HYDROIDS. By C. McLean Fraser.....(Issued August 24, 1922).
- Part J: PORIFERA. By A. Dendy and L. M. Frederick.....(Issued July 5, 1924).

VOLUME IX: ANNELIDS, PARASITIC WORMS, PROTOZOANS, ETC.

- Part A: OLIGOCHAETA.
Lumbriculidæ. By Frank Smith.
Enchytraliidæ. By Paul S. Welch.....(Issued September 29, 1919).
- Part B: POLYCHAETA. By Ralph V. Chamberlin.....(Issued November 16, 1920).
- Part C: HIRUDINEA. By J. P. Moore.....(Issued February 4, 1921).
- Part D: GEPHYREA. By Ralph V. Chamberlin.....(Issued June 10, 1920).
- Part E: ACANTHOCEPHALA. By H. J. Van Cleave.....(Issued April 7, 1920).
- Part F: NEMATODA. By N. A. Cobb.....(In preparation).
- Part G-H: TREMATODA AND CESTODA. By A. R. Cooper.....(Issued February 4, 1921).
- Part I: TURBELLARIA. By A. Hassell.....(In preparation).
- Part J: POLYCHAETA (Supplementary). By J. H. Ashworth.....(Issued September 29, 1924).
- Part K: NEMERTINI. By Ralph V. Chamberlin.....(In preparation).
- Part L: SPOROZOA. By J. W. Mavor.....(In preparation).
- Part M: FORAMINIFERA. By J. A. Cushman.....(Issued February 6, 1920).

VOLUME X: PLANKTON, HYDROGRAPHY, TIDES, ETC.

- Part C: TIDAL OBSERVATIONS AND RESULTS. By W. Bell Dawson.....(Issued October 1, 1920).
- Part D: HYDROGRAPHY.....(In preparation).

VOLUME XI: GEOLOGY AND GEOGRAPHY

- Part A: THE GEOLOGY OF THE ARCTIC COAST OF CANADA, WEST OF THE KENT
PENINSULA. By J. J. O'Neill.....(Issued July 8, 1924).
- Part B: MAPS AND GEOGRAPHICAL NOTES. By Kenneth C. Chipman and John R. Cox.
(Issued July 8, 1924).

VOLUME XII: THE COPPER ESKIMOS

- Part A: THE LIFE OF THE COPPER ESKIMOS. By D. Jenness.....(Issued January 14, 1922).
- Part B: THE PHYSICAL CHARACTERISTICS OF THE WESTERN AND COPPER
ESKIMOS. By D. Jenness.....(Issued May 23, 1923).
- Part C: THE OSTEOLOGY OF THE WESTERN AND CENTRAL ESKIMOS.
By John Cameron.....(Issued June 23, 1923).

VOLUME XIII: ESKIMO FOLK-LORE

- Part A: ESKIMO MYTHS AND TRADITIONS FROM ALASKA, THE MACKENZIE DELTA
AND CORONATION GULF. By D. Jenness.....(Issued November 15, 1924).
- Part B: STRING FIGURES OF THE ESKIMOS. By D. Jenness.....(Issued August 8, 1924).

VOLUME XIV: ESKIMO SONGS

- PART A: SONGS OF THE COPPER ESKIMOS.
By Helen H. Roberts and D. Jenness.....(In press).

VOLUME XV: ESKIMO LANGUAGE AND TECHNOLOGY

- Part A: COMPARATIVE GRAMMAR AND VOCABULARY OF THE ESKIMO DIALECTS
OF POINT BARROW, THE MACKENZIE DELTA, AND CORONATION GULF.
By D. Jenness.....(In preparation).
- Part B: TECHNOLOGY OF THE COPPER ESKIMOS.....(To be prepared).

VOLUME XVI: ARCHAEOLOGY

- CONTRIBUTIONS TO THE ARCHAEOLOGY OF WESTERN ARCTIC AMERICA.
.....(To be prepared).

